Accessions
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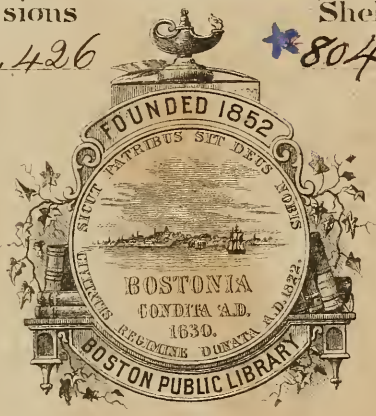

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PAMPHLETS.

The
People's Music Book

Songs,
Duetts, 1859
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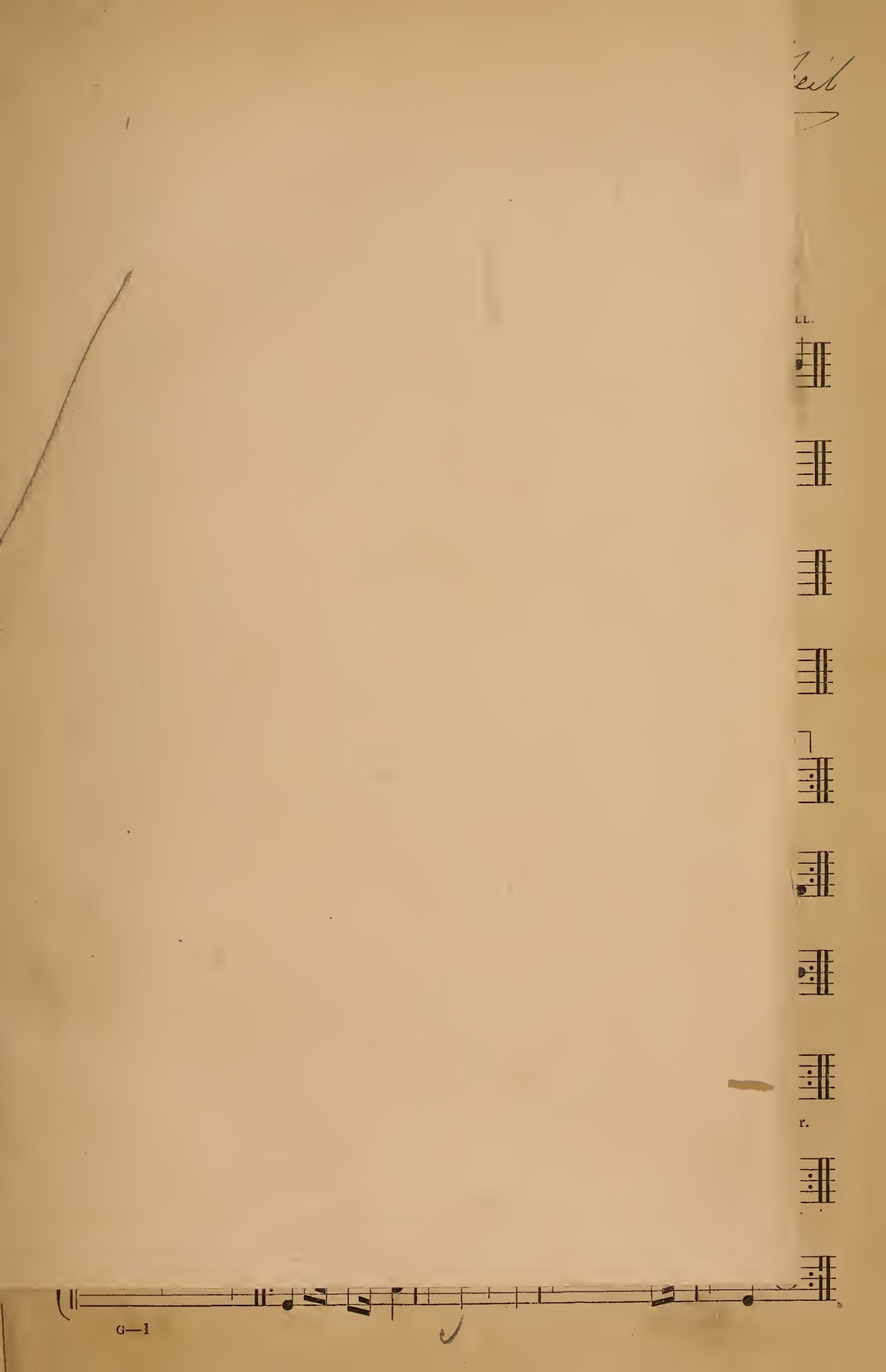
Glees
etc.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Memoranda

Dr Blair from A. L. Theil

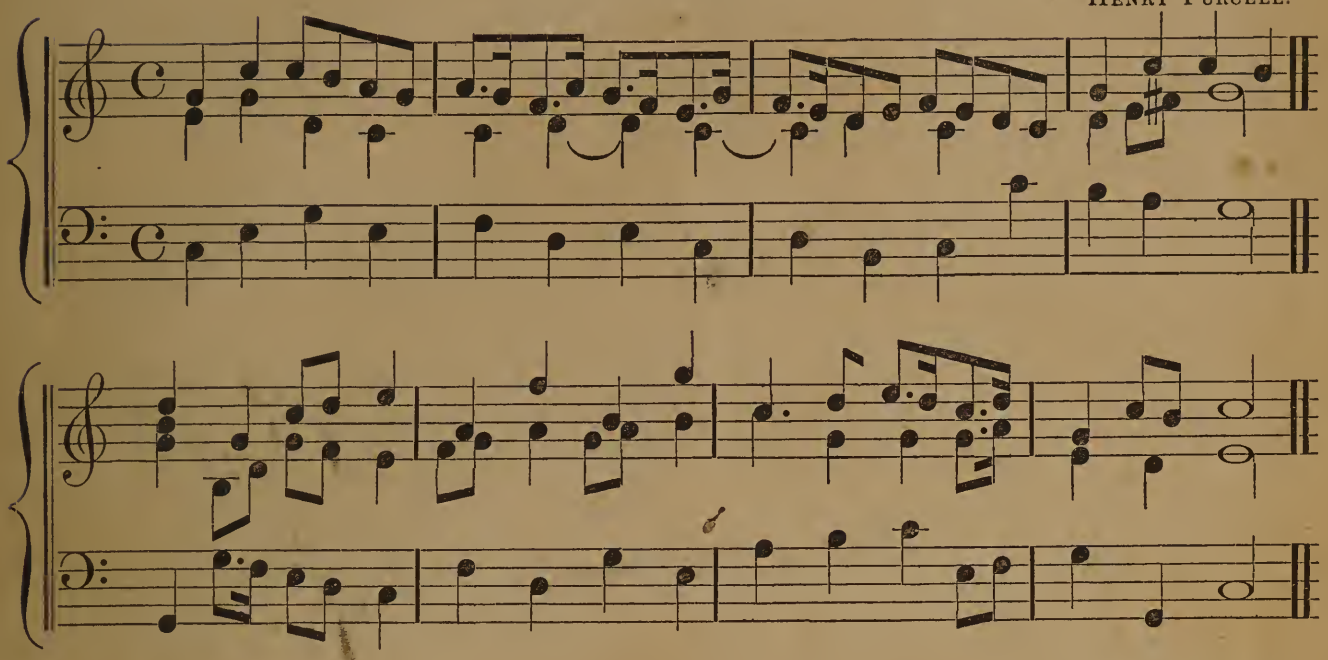
THE PEOPLE'S MUSIC BOOK.

Songs, Duets, Trios, Glees, &c.

SOLO AND CHORUS,

FROM THE TEMPEST.

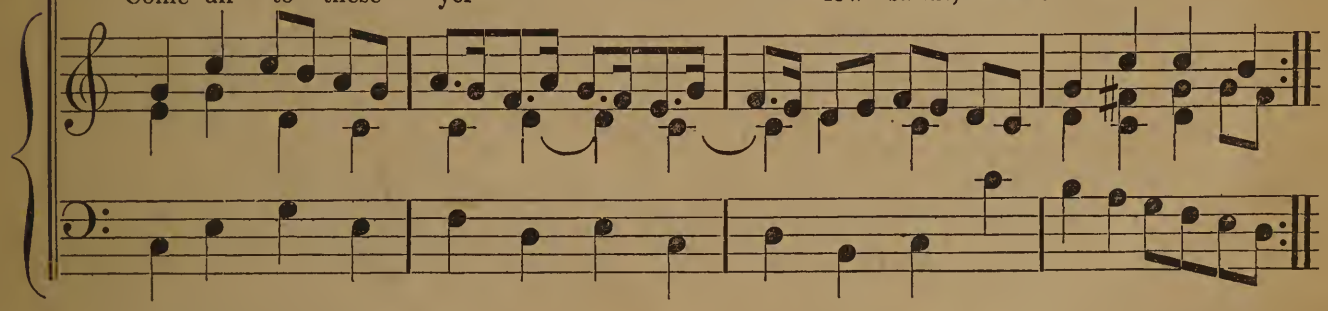
HENRY PURCELL.



ARIEL.

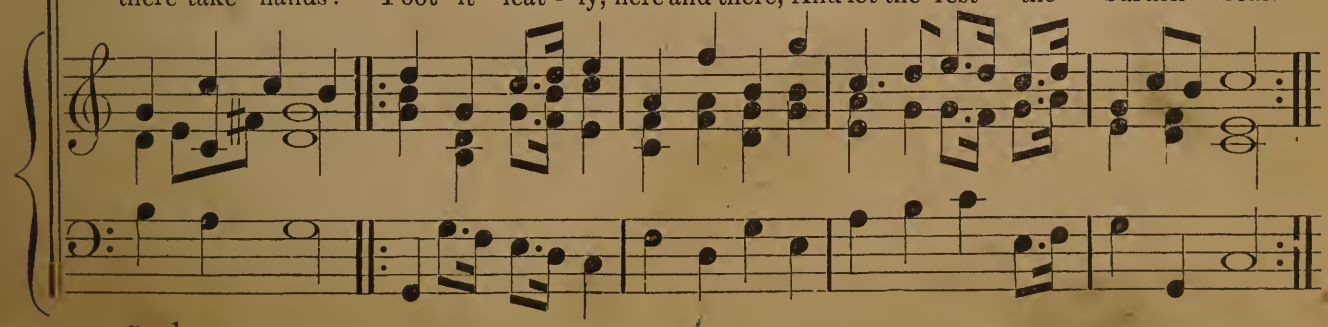
1st time.

Come un - to these yel - - - - - - - - - - - - - - low sands, And there take hands:



2nd time.

there take hands: Foot it feat - ly, here and there, And let the rest the burden bear.



CHORUS.

Hark! hark! the watch-dogs bark, Hark, hark, I hear the

Hark! hark! the watch-dogs bark, Hark, hark, I hear the

Hark! hark! the watch-dogs bark, Hark, hark, I hear the

Hark! hark! the watch-dogs bark, Hark, hark, I hear the

strain of Chan-ti-cleer, Hark, hark, I hear the strain of Chan-ti-cleer.

strain of Chan-ti-cleer, Hark, hark, I hear the strain of Chan-ti-cleer.

strain of Chan-ti-cleer, Hark, hark, I hear the strain of Chan-ti-cleer.

strain of Chan-ti-cleer, Hark, hark, I hear the strain of Chan-ti-cleer.

SOLO AND CHORUS,

FROM THE TEMPEST.

HENRY PURCELL.

Larghetto.

Full fathom five thy fa - ther lies,

Full fathom five thy fa - ther lies, Of his bones is co - - - - - - - - - ral made, Those are

pearls that were his eyes, No - - - - - - - - - - - - thing of him that doth fade, But doth

suffer, doth suf - fer a sea change, Into some - thing rich and strange, But doth

suffer, doth suf - fer a sea change, Into some - thing rich and strange.

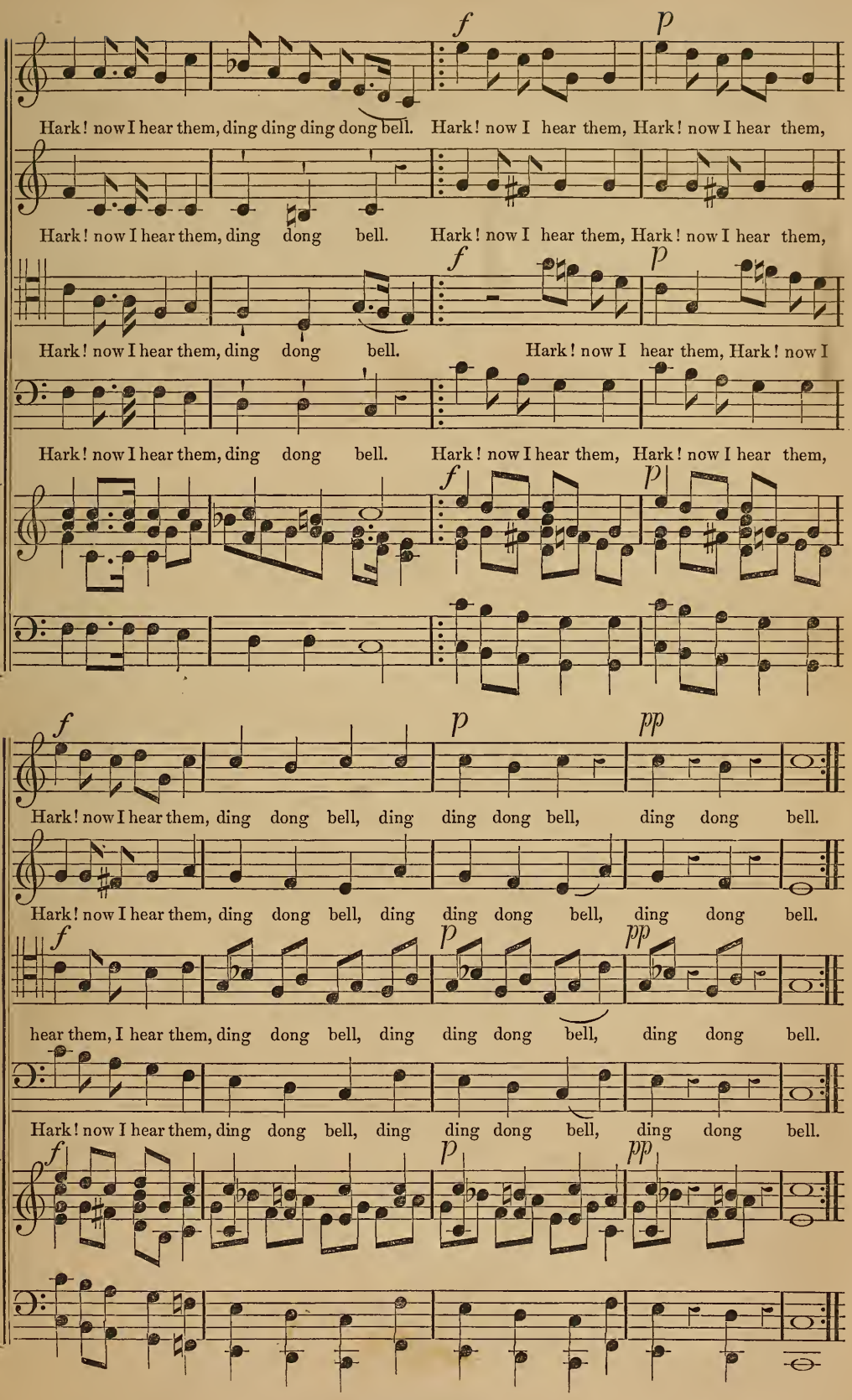
CHORUS.

Sea nymphs hourly ring his knell, Hark! now I hear them, ding ding ding dong bell,

Sea nymphs hourly ring his knell, Hark! now I hear them, ding dong bell,

Sea nymphs hourly ring his knell, Hark! now I hear them, ding dong bell,

Sea nymphs hourly ring his knell, Hark! now I hear them, ding dong bell,


f
p
Hark! now I hear them, ding ding ding dong bell. Hark! now I hear them, Hark! now I hear them,
Hark! now I hear them, ding dong bell. Hark! now I hear them, Hark! now I hear them,
f
p
Hark! now I hear them, ding dong bell. Hark! now I hear them, Hark! now I
Hark! now I hear them, ding dong bell. Hark! now I hear them, Hark! now I hear them,
f
p
f
p
pp
Hark! now I hear them, ding dong bell, ding ding dong bell, ding dong bell.
Hark! now I hear them, ding dong bell, ding ding dong bell, ding dong bell.
f
p
pp
hear them, I hear them, ding dong bell, ding ding dong bell, ding dong bell.
Hark! now I hear them, ding dong bell, ding ding dong bell, ding dong bell.
f
p
pp

GLEE.—THREE VOICES.

WILLIAM LAWES.
From the Treasury of Music, 1699.

Gather your rose-buds while you may, Old Time is still a flying, And that same
Gather your rose-buds while you may, Old Time is still a flying, And that same

flower that smiles to-day, To-morrow may be dying. See the bright lamp of heav'n the Sun, The
flower that smiles to-day, To-morrow may be dying, See the bright lamp of heav'n the Sun, The

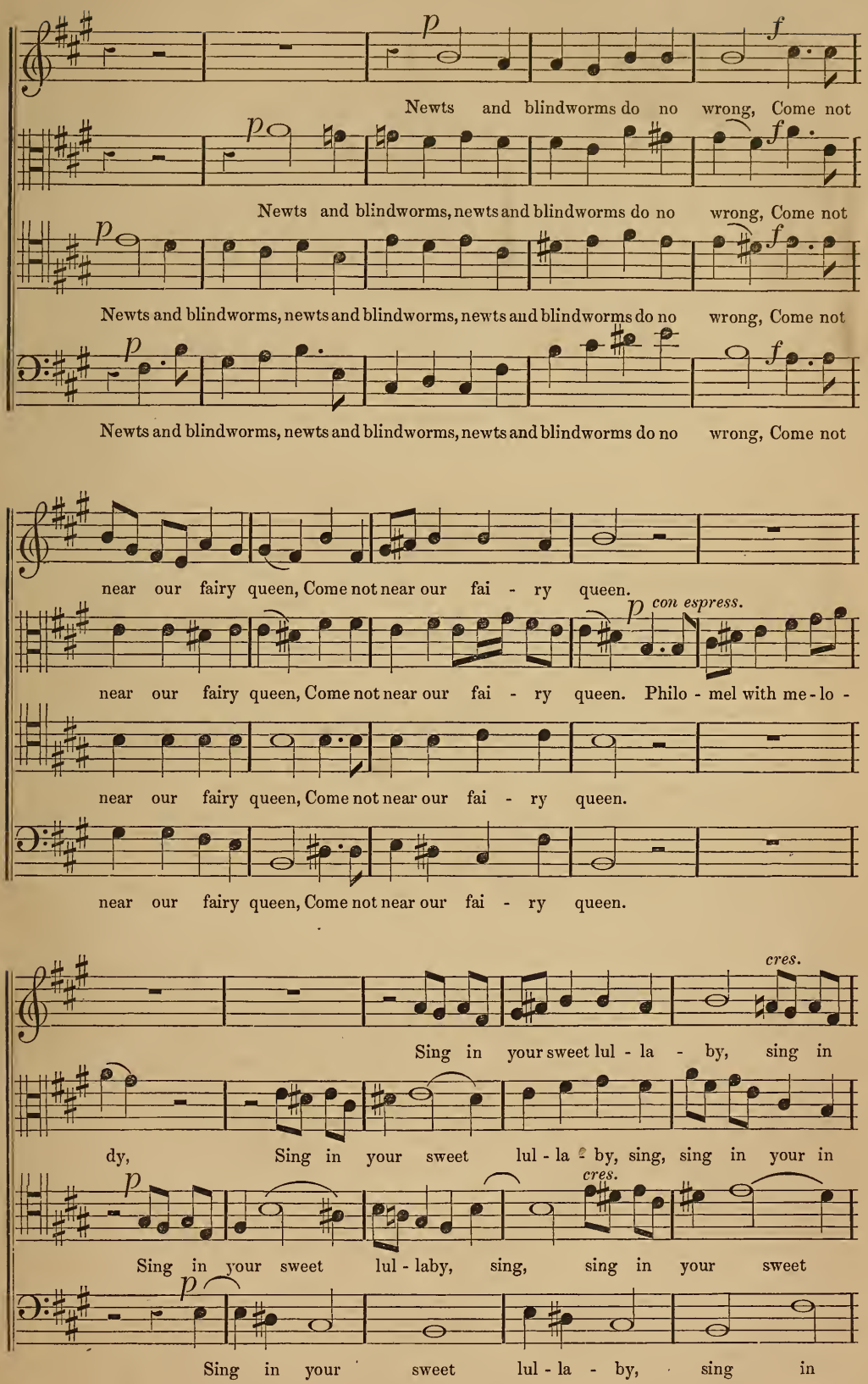
higher he is getting, The sooner will his race be run, And nearer he's to setting.
higher he is getting, The sooner will his race be run, And nearer he's to setting.

"YE SPOTTED SNAKES."

R. J. STEVENS, Gres. Prof. MUS.
The poetry by SHAKSPEARE.

Lively. *mf*

Ye spotted snakes, with double tongue, Thorny hedge-hogs be not seen:
mf
mf
Ye spotted snakes, with double tongue, Thorny hedge-hogs be not seen:
mf


p
f
Newts and blindworms do no wrong, Come not
Newts and blindworms, newts and blindworms do no wrong, Come not
Newts and blindworms, newts and blindworms, newts and blindworms do no wrong, Come not
Newts and blindworms, newts and blindworms, newts and blindworms do no wrong, Come not
near our fairy queen, Come not near our fai - ry queen.
con espress.
near our fairy queen, Come not near our fai - ry queen. Philo - mel with me - lo -
near our fairy queen, Come not near our fai - ry queen.
near our fairy queen, Come not near our fai - ry queen.
cres.
Sing in your sweet lul - la - by, sing in
dy, Sing in your sweet lul - la - by, sing, sing in your in
Sing in your sweet lul - laby, sing, sing in your sweet
Sing in your sweet lul - la - by, sing in

p *pp* *f*

your sweet lul - la - by, lul - la lul - la lul - la - by, lul - la lul - la lul - la - by. Ne - ver

p *pp* *f*

your sweet lul - la - by, lul - la lul - la lul - la - by, lul - la - by. Ne - ver

p *pp* *f*

lul - la lul - la - by, lul - la - by, lul - la lul - la lul - la - by. Ne - ver

p *pp* *f*

your sweet lul - la - by, lul - la - by, lul - la - by. Ne - ver

harm, nor spell, nor charm, Come our lovely la - dy nigh; So good night, so good

harm, nor spell, nor charm, Come our lovely la - dy nigh; So good night, so good

harm, nor spell, nor charm, Come our lovely la - dy nigh; So good night, so good

harm, nor spell, nor charm, Come our lovely la - dy nigh; So good night, so good

p *pp*

night, so good night with lul - la lul - la - by, lul - la lul - la lul - la - by, lul - la lul - la

p

night, so good night with lul - la - by, lul - la lul - la lul - la - by,

p *pp*

night, so good night with lul - la lul - la - by, lul - la - by, lul - la lul - la

p

night, so good night with lul - la - by, lul - la - by,

un poco pia.

lul - la - by. *un poco pia.* Weaving spi - ders come not

pp

lul - la - by. Weaving spi - ders come not here, weaving spi - ders come not

lul - la - by. Weaving spi - ders come not here, weaving spi - ders come not

pp

lul - la - by. Weaving spi - ders come not here.

f *ff* *p*

here. Hence, hence, ye long-legg'd spinners, ye long-legg'd spinners, hence! Beetles black, ap-

f *ff* *p*

here. Hence, hence, ye long-legg'd spinners, hence, ye long-legg'd spinners, hence! Beetles black, ap-

f *ff* *p*

here. Hence, hence, ye long-legg'd spinners, ye long-legg'd spinners, hence! Beetles black, ap-

f *ff* *p*

Hence, hence, ye long-legg'd spinners, ye long-legg'd spinners, hence! Beetles black, ap-

cres.

proach not near; Worm and snail do no of - fence, worm and snail do

cres.

proach not near; Worm and snail do no of - fence, worm and snail do

cres.

proach not near; Worm and snail do no of - fence, worm and snail do

cres.

proach not near; Worm and snail do no of - fence, worm and snail do

tr *p* *con espress.*

no of - fence. Philo - mel with me - lo - dy,

p

no of - fence. Sing in

tr *p*

no of - fence. Sing in your sweet

p

no of - fence. Sing in your

p *cres.*

Sing in your sweet lul - la - by, sing in your sweet lul - la -

cres.

your sweet lul - la - by, in your sweet lul - la lul - la -

lul - la - by, sing, sing in your sweet lul la - by, sweet lul - la -

sweet lul - la - by, sing in your sweet lul - la -

p *pp* *p*

by, lulla lulla lulla - by, lulla lulla lulla by. Ne - ver harm nor spell nor

p *pp* *p*

by, lulla lulla lulla - by, lulla lulla lulla by. Ne - ver harm nor spell nor

p *pp* *p*

by, lulla - by, lulla - by. Ne - ver harm nor spell nor

p *pp* *p*

by, lulla - by, lulla - by. Ne - ver harm nor spell nor

un poco cres. *p*

charm, Come our love - ly la - dy nigh; So good night, so good night, so good

p

charm, Come our love - ly la - dy nigh; So good night, so good night, so good

p

charm, Come our love - ly la - dy nigh; So good night, so good night, so good

p

charm, Come our love - ly la - dy nigh; So good night, so good night, so good

pp

night with lulla lulla - by, lulla lulla lulla - by, lulla lulla lulla - by.

pp

night with lul - la - by, lulla lulla lulla - by, lulla lulla lulla - by.

pp

night with lulla lulla - by, lulla - by, lulla - by.

pp

night with lul - la - by, lulla - by, lulla - by.

ELEGY.

JONATHAN BATTISHILL.

Larghetto.

Here rests his head up - on the lap of earth, A youth to for - tune and to

Here rests his head up - on the lap of earth, A youth to for - tune and to

Here rests his head up - on the lap of earth, A youth to for - tune and to

fame un - known: Fair Sci - ence frown'd not on his humble birth, And

fame un - known: Fair Sci - ence frown'd not on his humble birth, And Me-

fame un - known: Fair Sci - ence frown'd not on his humble birth, And

Me - lan - cho - ly mark'd him for her own. Large was his

- - lan - cho - ly mark'd him for her own. Large was his

Me - lan - cho - ly mark'd him for her own. Large was his

boun - ty, and his soul sin - cere, Heav'n did a re - compence as

boun - ty, and his soul sin - cere, Heav'n did a re - compence as

boun - ty, and his soul sin - cere, Heav'n did a re - compence as

large - ly send; He gave to misery all he had, a tear;

large - ly send; He gave to misery all he had, a tear;

large - ly send; He gave to misery all he had, a tear;

He gain'd from heav'n, 'twas all he wish'd, a friend. No far - ther seek his

He gain'd from heav'n, 'twas all he wish'd, a friend. No farther seek his

He gain'd from heav'n, 'twas all he wish'd, a friend. No far - ther seek his

merits to dis - close, Or draw his frail - ties from their dread a - bode;

merits to dis - close, Or draw his frail - - - - ties from their dread a - bode;

merits to dis - close, Or draw his frail - ties from their dread a - bode;

There they a - like in trembling hope re - pose, The bosom of his Fa - ther, his

There they a - like in trembling hope re - pose, The bo - som of his Fa - ther, his Fa-

There they a - like in trembling hope re - pose, The bo - som of his Fa - ther, his

Fa - ther and his God, The bo - som of his Fa - ther and his God.

- - ther and his God, The bo - som of his Fa - ther and his God.

Fa - ther and his God, The bosom of his Fa - ther, his Father and his God.

MADRIGAL.—"AWAKE, SWEET LOVE."

JOHN DOWLAND, 1597.

Awake, sweet Love! thou art re - turn'd, My heart, which long in

Awake, sweet Love! thou art re - turn'd, My heart, which long in

Awake, sweet Love! thou art re - turn'd, My heart, which long in

Awake, sweet Love! thou art re - turn'd, My heart, which long in

absence mourn'd, Lives now in per - fect joy. On - ly her - self hath

absence mourn'd, Lives now in per - - - - - - - - - fect joy. On - ly her - self, herself

absence mourn'd, Lives now in perfect joy. On - ly her - self hath

absence mourn'd, Lives now in per - fect joy. On - ly her - self hath

seem - ed fair, She on - ly I could love; She on-

hath seem - ed fair, She on - ly I could love; She on-

--- seem - ed fair, She on - ly I could love;

seem - ed fair, She on - ly I could love; She on -

Slow.

ly drave me to de - spair, When she un - kind did prove.

Slow.

ly drave me to de - spair, When she un - kind did prove.

Slow.

She drave me to de - spair, When she un - kind did prove.

Slow.

ly drave me to de - spair, When she un - kind did prove.

Slow.

GLEE.—THREE VOICES.

The words by Cowley.

Cheerfully.

Time, fly with greater speed a - way, Add feathers to thy wings, Un - til thy haste in

Time, fly with greater speed a - way, Add feathers to thy wings, Un - til thy haste in

Time, fly with greater speed a - way, Add feathers to thy wings, Un - til thy haste in

fly - ing brings That long expect - ed day, That long ex - pect - ed day. Then

fly - ing brings That long expect - ed day, That long ex - pect - ed day. Then

fly - ing brings That long expect - ed day, That long ex - pect - ed day. Then

pleasure's sun we soon shall see, Though first it darken'd be, For soon as passing

pleasure's sun we soon shall see, Though first it darken'd be, For soon as passing

pleasure's sun we soon shall see, Though first it darken'd be, For soon as passing

clouds are gone, Our day will put his lus - tre on, will put his lus - tre on.

clouds are gone, Our day will put his lus - tre on, will put his lus - tre on.

clouds are gone, Our day will put his lus - tre on, will put his lus - tre on.

CATCH FOR THREE VOICES.

DR. HAYES.

1 Would you sing a Catch with pleasure, Just - ly mark, just - ly mark both

2 Ne - ver strain with boggling throat, Fa - - - - - - - sol - - - - - - -

3 bold - ly lead or glib - ly fol - low, bold - ly lead, bold - ly lead or

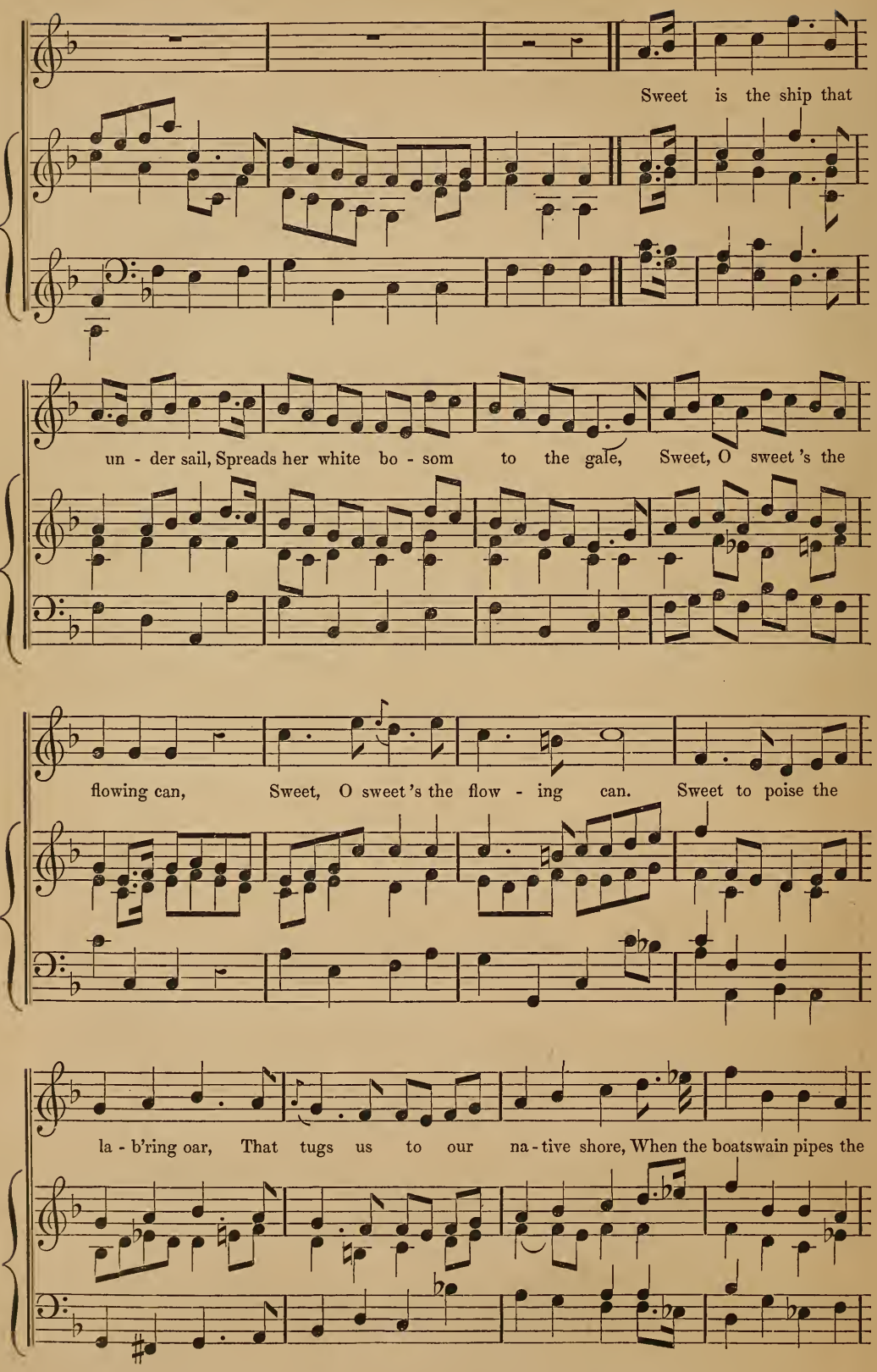
2 air and mea - sure, Just - ly mark both air and mea - sure,

3 la - - - - - - - - - - fa - - - - - - - sol note by note, But

1 glib - ly fol - low, With glee, with spi - rit, as you'd swal - low.

SONG.—"LOVELY NAN."

DIBDIN.


Sweet is the ship that
un - der sail, Spreads her white bo - som to the gale, Sweet, O sweet 's the
flowing can, Sweet, O sweet 's the flow - ing can. Sweet to poise the
la - b'ring oar, That tugs us to our na - tive shore, When the boatswain pipes the

barge to man, When the boatswain pipes the barge to man, Sweet sailing with a

favouring breeze, But O much sweet - er than all these, But O much

sweeter than all these, Is Jack's de - light, his Lovely Nan.

2

The needle, faithful to the north,
To show of constancy its worth,
A curious lessou teaches man:
The needle time may rust; a squall
Capsize the binnacle and all,
Let seamanship do all it can:
My love in worth shall higher rise,
Nor time shall rust, nor squalls capsize,
My faith and truth in Lovely Nan.

3

I love my duty, love my friend,
Love truth and honour to defend,
And mourn their loss who hazard ran:
I love to take an honest part,
Love beauty and a spotless heart,
By manners love to show the man:
I 'll sail through life in honour's breeze,
'Twas all along of loving these
First made me dote on Lovely Nan.

BALLET.

T. Morley, 1595.
(From the First Set.)

What saith my dainty darling, Shall I now your love ob - tain?

What saith my dainty darling, Shall I now your love ob - tain?

What saith my dainty darling, Shall I now your love ob - tain? Fa la

What saith my dainty darling, Shall I now your love ob - tain? Fa la la la la

What saith my dainty darling, Shall I now your love ob - tain? Fa la la la

Fa la la la la Fa la la la la - - - - - - la la la.

Fa la la la la la Fa la la la la la la la la la la la la.

la la la la la la Fa la la la la.

la Fa la la la la Fa la la la la la la la. Long time I

la Fa la la la la la Fa la la la la la. Long

Long time I sued for grace, And grace you granted

Long time I sued for grace, And grace you grant - ed me, And grace you granted

Long time I sued for grace, And grace you grant - ed

sued for grace, And grace you granted me, you granted

time I sued for grace, And grace you granted me, And grace you granted

me; Then do not love ef - face, But still kind-hearted be.

me; Then do not love ef - face, But still kind-hearted be.

me; Then do not love ef - face, But still kind-hearted be. Fa

me; Then do not love ef - face, But still kind-hearted be. Fa la la la la la Fa

me; Then do not love ef - face, But still kind-hearted be. Fa la la la la la Fa

Fa la la la la la Fa la la la Fa la Fa la la la.

Fa la la la la la Fa la la la Fa la Fa la la la la la.

la la la la la Fa la Fa la la la Fa la la la.

la la la Fa la Fa la la la Fa la la la.

la la la la la Fa la Fa la la la Fa la la la.

GLEE FOR FOUR VOICES.

Dr. Cooke.

p *Slow.* *f*

How sleep the brave who sink to rest, By all their country's wishes blest - -

f

How sleep the brave who sink to rest, By all their country's wishes blest,

p *f*

How sleep the brave who sink to rest - - - - - - - - - - - - - - - By

p *f*

How sleep the brave who sink to rest, By all their country's,

- - By all their country's wishes blest!

Moderately quick.

By all their country's wishes blest! When Spring, with dewy fin - gers cold, Re -

all their coun - try's wishes blest! When Spring, with dewy fin - gers cold, Re -

all their country's wish - es blest! When Spring, with dewy fin - gers cold, Re -

turns to deck their hallow'd mould, She there shall dress a sweeter sod, Than Fan - cy's feet have

turns to deck their hallow'd mould, She there shall dress a sweeter sod, Than Fan - cy's feet have

turns to deck their hallow'd mould, She there shall dress a sweeter sod, Than Fan - cy's feet have

p

e - ver trod. When Spring, with dewy fingers cold, Re - turns to deck their

p

e - ver trod. When Spring, with dewy fingers cold, Re - turns to deck their

p

e - ver trod. When Spring returns, when Spring, with dewy fingers cold, Re - turns to deck their

f

By

f

hallow'd mould, She there shall dress a sweet - er sod, Than Fancy's feet have e - ver trod. By

hallow'd mould, She there shall dress a sweet - er sod, Than Fan - cy's feet have e - ver trod.

hallow'd mould, She there shall dress a sweet - er sod, Than Fan - cy's feet have e - ver trod.

Fai - ry hands their knell is rung, By Fai - ry hands their knell is

Fai - ry hands their knell is rung, By Fai - ry hands their knell is

f

their knell is rung, By Fai - ry hands, by Fai - ry hands their knell, their knell is

f

By Fai - ry hands, by Fai - ry hands their knell is

p

rung, By forms un - seen, by forms un - seen their dirge is sung.

p

rung, By forms, by forms un - seen, by forms un - seen their dirge is sung.

p

rung, By forms un - seen, by forms un - seen their dirge is sung.

p

rung, By forms un - seen, by forms un - seen their dirge is sung.

f *p*

There Honour comes, a pil - grim grey, To bless the turf that wraps their clay;

f *p*

There Honour comes, a pil - grim grey, To bless the turf that wraps their clay;

f *p*

There Honour comes, a pil - grim grey, To bless the turf that wraps their clay;

f *p*

There Honour comes, a pil - grim grey, To bless the turf that wraps their clay;

f

And Freedom, and Freedom shall a - while re - pair, To dwell

f

And Freedom, and Freedom shall a - while re - pair, To dwell a weeping

f

And Freedom, and Freedom shall a - while re - pair, To dwell a weeping

f

And Freedom, and Freedom shall a - while re - pair, To dwell a

dim.

a weeping Hermit there, To dwell a weeping Hermit there.

dim.

Her - mit there, To dwell a weep - ing, weeping Her - mit there.

dim.

Hermit there, To dwell - - - - - - - - - - a weep - ing, weeping Her - mit there.

dim.

weep - ing Her - mit there, To dwell a weep - ing, weep - ing Her - mit there.

CATCH, FOR THREE VOICES.

H. Purcell.

1 Under this stone lies Gabriel John, Who died in the year one thousand and one;

2 Cover his head with turf or stone, 'Tis all one, 'tis all one, with turf or stone, 'tis all one.

3 Pray for the soul of gen - tle John, If you please you may or let it a - lone, 'Tis all one.

MADRIGAL, FOR FIVE VOICES.

MICHAEL CAVENDISH, 1598.

Lively.

Ev'ry bush new springing, Ev' - ry bird now singing, Mer - ri - ly sat poor

Ev'ry bush new springing, Ev' - ry bird now singing, Chant - ing tro li lo

Ev'ry bush new springing, Ev' - ry bird now singing, Mer - ri - ly sat poor

Ev'ry bush new springing, Ev' - ry bird now singing, Mer - ri - ly sat poor

Ev'ry bush new springing, Ev' - ry bird now singing,

1st time. 2d time.

Ni - - cho, Chanting tro li lo lo li lo li lo lo li lo li lo. Till her he had e-

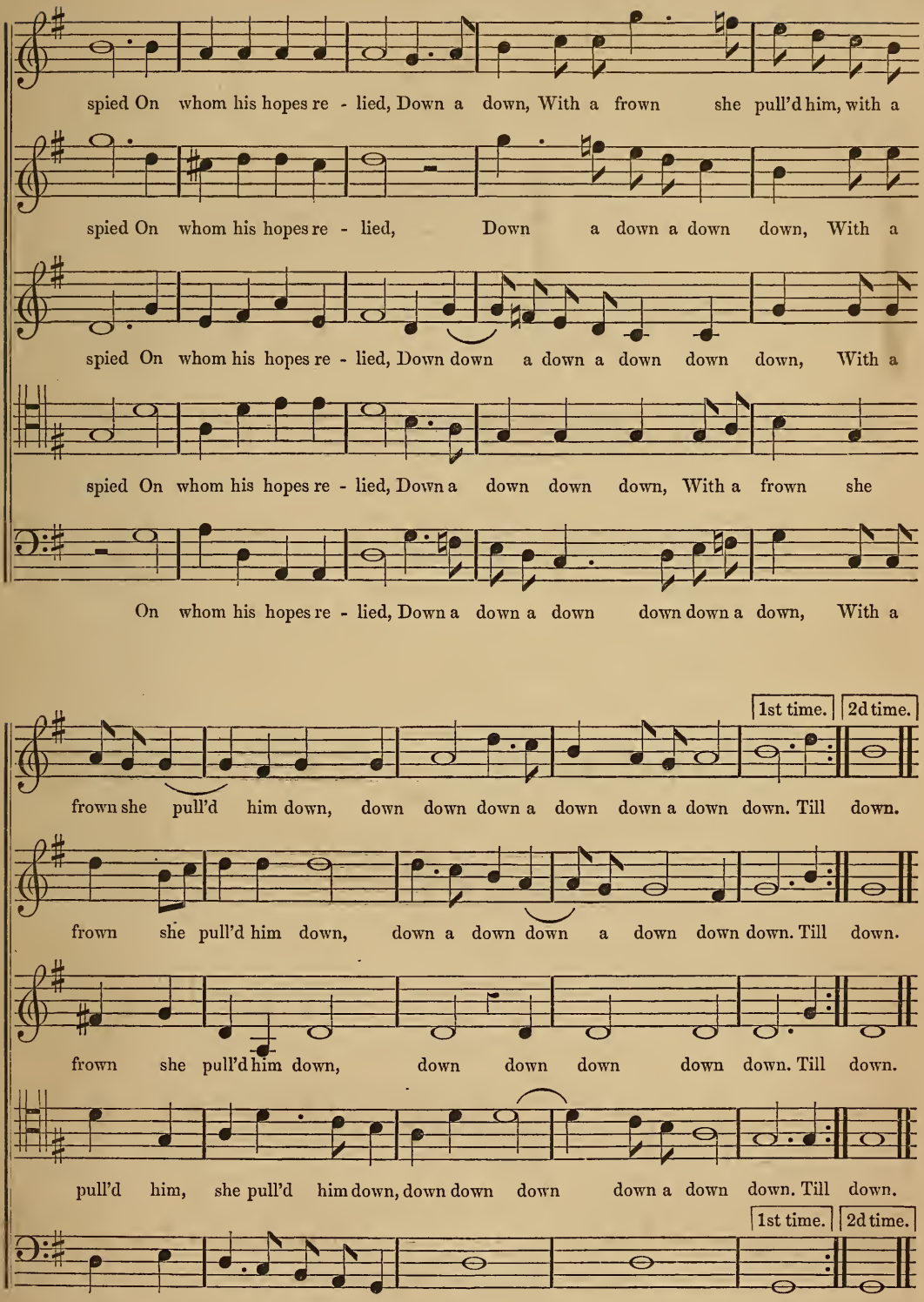
lo li lo li lo lo, Merrily sat poor Ni - cho Ni - cho. Till her he had e-

Ni - - cho, Chant - ing tro li lo lo li lo lo li lo. Till her he had e-

Ni - - cho, Chanting tro li lo li lo lo li lo. Till her he had e-

1st time. 2d time.

Chanting tro li lo li lo lo li lo


spied On whom his hopes re - lied, Down a down, With a frown she pull'd him, with a
spied On whom his hopes re - lied, Down a down a down down, With a
spied On whom his hopes re - lied, Down down a down a down down down, With a
spied On whom his hopes re - lied, Down a down down down, With a frown she
On whom his hopes re - lied, Down a down a down down down a down, With a
1st time.
2d time.
frown she pull'd him down, down down down a down down a down down. Till down.
frown she pull'd him down, down a down down a down down down. Till down.
frown she pull'd him down, down down down down down. Till down.
pull'd him, she pull'd him down, down down down down a down down. Till down.
1st time.
2d time.
frown she pull'd him down, a down down down down. down.

TRIO, FOR TREBLE VOICES.

The words by Cowper.

Season of my purest pleasure, Seal - er of ob - serv - ing eyes; When in larger,

Season of my purest pleasure, Seal - er of ob - serv - ing eyes; When in larger,

Season of my purest pleasure, of ob - serv - ing eyes; When in larger,

freer measure, I can commune with the skies. While beneath thy shade extended,

freer measure, I can commune with the skies. While beneath thy

freer measure, I can commune with the skies.

be - neath thy shade extend - ed, Wea - ry man for - gets his woes; I, my dai - ly

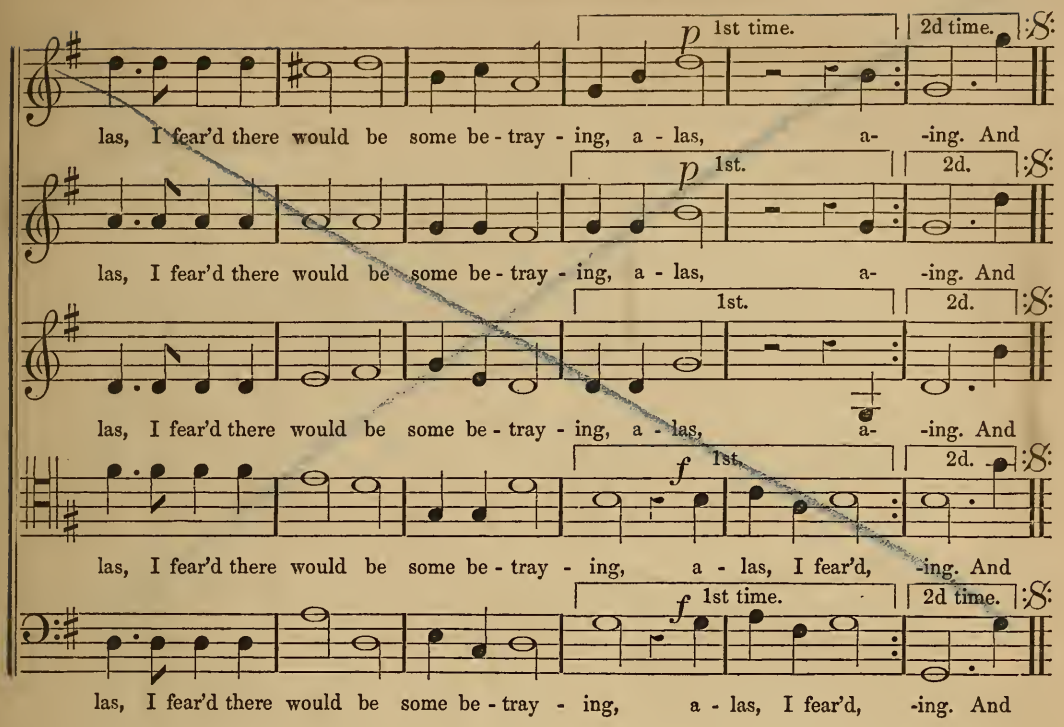
shade, beneath thy shade ex - tend - ed, Wea - ry man for - gets his woes; I, my dai - ly

While beneath thy shade ex - tend - ed, Wea - ry man for - gets his woes; I, my dai - ly

trouble end - ed, Find in watching my re - pose, Find in watching my re - pose.

trou - ble end - ed, Find in watching my re - pose, Find in watching my re - pose.

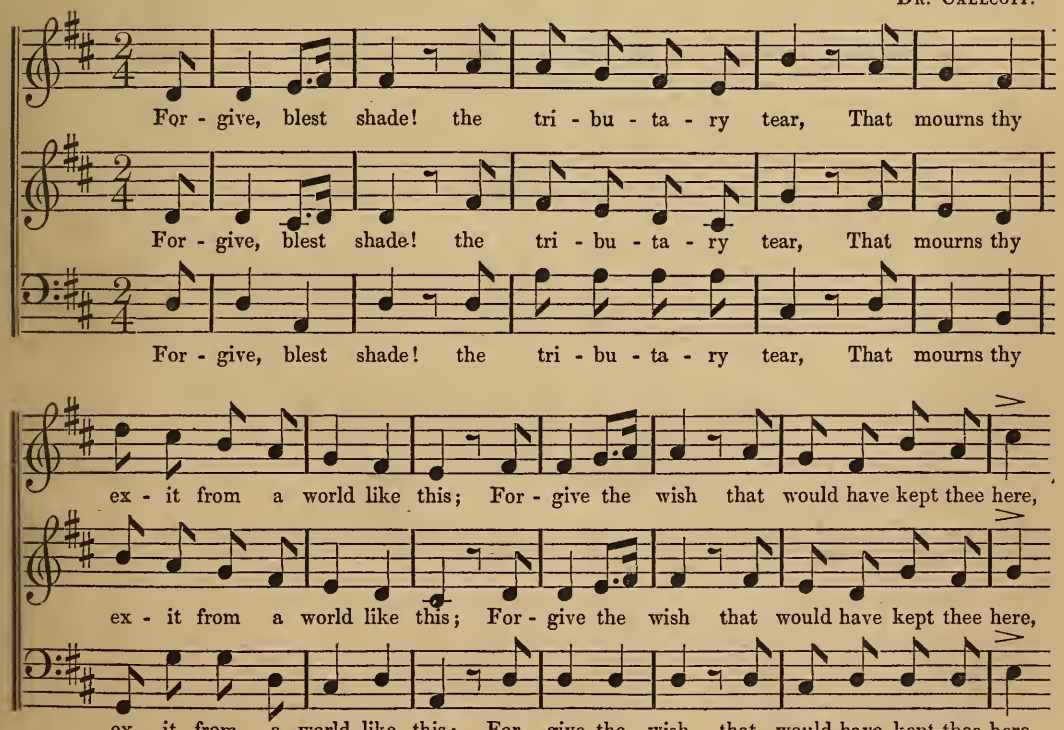
trou - ble end - ed, Find in watching my re - pose, Find in watching my re - pose.



GLEE, FOR THREE VOICES.

(AN EPITAPH IN A CHURCH-YARD IN THE ISLE OF WIGHT.)

DR. CALLCOTT.



And stay'd thy progress to the seats of bliss. No more con - fin'd to

And stay'd thy progress to the seats of bliss. No more con - fin'd to

And stay'd thy progress to the seats of bliss. No more con - fin'd to

grov'ling scenes of night, No more a tenant pent in mortal clay,

grov'ling scenes of night, No more a tenant pent in mortal clay,

grov'ling scenes of night, No more a tenant pent in mortal clay,

pp *cres.* *p* *cres.*

Now should we rather hail thy glorious flight, And trace thy journey to the

pp *cres.* *cres.*

Now should we rather hail thy glorious flight, And trace thy journey to the

pp *cres.* *cres.*

Now should we rather hail thy glorious flight, And trace thy journey to the

realms of day! and trace thy journey to the realms of day!

realms of day! and trace thy journey to the realms of day!

realms of day! and trace thy journey, thy journey to the realms of day!

CATCH, FOR THREE VOICES.

Largo. Dr. Hayes.

1 Hail, flow' - ry mead, soft purl - ing rill, and grove, Ye

2 Where oft I've stray'd with Stre - phon, dear - est youth, Whose

3 Witness, ye sa - cred haunts, each herb and flow'r, How -

sweet re - treats of in - no - cence and love,

voice was mu - sic, and whose soul was truth.

much his cru - el fate I now de - plore.

GLEE, FOR FOUR VOICES.

Earl of Mornington.

p Here in cool grot and moss - y cell, *f* We ru - ral fays and fai - ries, we

p Here in cool grot and moss - y cell, We ru - ral fays and

p Here in cool grot and moss - y cell, We ru - ral fays and

p Here in cool grot and moss - y cell, We ru - ral fays and

rural fays, we rural fays and fairies dwell. Though rare - ly seen by mor - tal

fairies, we rural fays and fairies dwell. Though rare - ly seen by mor - tal

fairies, we rural fays and fairies dwell. Though rare - ly seen by mor - tal

fairies, we rural fays and fairies dwell. Though rare - ly seen by mor - tal

eye, When the pale moon, ascend - ing high, Darts, darts thro' yon limes her quiv'ring, quiv'ring

eye, When the pale moon, ascend - ing high, Darts thro' yon limes her quiv'ring, quiv'ring

eye, When the pale moon, ascend - ing high, Darts thro' yon limes her quiv'ring, quiv'ring

eye, When the pale moon, ascend - ing high, Darts thro' yon limes her quiv'ring, quiv'ring

beams, We frisk it, frisk it, frisk it, frisk it, frisk it near these crys - tal streams, frisk it,

beams, We frisk it, frisk it, frisk it, frisk it near these crys - tal streams,

beams, We frisk it, frisk it, frisk it, frisk it near these crys - tal streams, frisk it,

beams, We frisk it, frisk it, frisk it, frisk it near these crys - tal streams,

frisk it, frisk it near these crys - tal streams. Her beams re - flect - ed

frisk it, frisk it, frisk it near these crys - tal streams. Her beams re - flect - ed

frisk it, frisk it near these crys - tal streams. Her beams re - flect - ed

frisk it, frisk it, frisk it near these crys - tal streams. Her beams re - flect - ed

from the wave, The turf with daisies broider'd

from the wave, Afford the light our revels crave; The turf with daisies broider'd

from the wave, Afford the light our revels crave; The turf with daisies broider'd

from the wave our revels crave; The turf with daisies broider'd

tr

o'er, Exceeds, we wot, the Pa - rian floor;

tr

o'er, Ex - ceeds, we wot, the Pa - rian floor; Nor

o'er, Ex - ceeds, we wot, the Pa - rian floor;

o'er, Ex - ceeds, we wot, the Pa - rian floor; Nor yet for art - ful

Nor yet for art - ful strains we call, we call, we call, But

yet for art - ful strains, nor yet for art - ful strains we call, we call, we call, But

Nor yet for art - ful strains we call, we call, we call, we call, But

strains we call, for art - ful strains we call, we call, we call, But

p

listen, listen, listen, listen to the water - fall,

p

listen, listen, listen, listen to the water - fall,

p

listen, listen, listen, listen to the water - fall,

p

listen, listen, listen, listen to the water - fall,

listen, listen, listen, listen to the water - fall.

listen, listen, listen, listen to the water - fall.

listen, listen, listen, listen to the water - fall.

listen, listen, listen, listen to the water - fall.

DUET.

Dr. Harrington.

Amoroso.

Sweet doth blush the ro - sy morn - ing, Sweet doth beam the glist'ning dew;

Sweet doth blush the ro - sy morn - ing, Sweet doth beam the glist'ning dew;

Sweeter still the day a - dorn - ing, Thy dear smiles transport my view.

Sweeter still the day a - dorn - ing, Thy dear smiles transport my view.

'Midst the blos - soms' fra - grance flow - ing, Why de - lights the

'Midst the blos - soms' fra - grance flow - ing, Why delights the

ho - nied bee? Sweet - er breaths thy - self be - stow - ing,

ho - nied bee? Sweeter breaths thy - self be - stow - ing,

One kind kiss on me! on me! One kind kiss on me!

One kind kiss on me! on me! One kind kiss on me!

MADRIGAL.

By Thomas Weelkes, 1597.
(From his First Set.)

Lo, country sport that sel - dom fades,

Lo, country sport that sel - dom

Lo, country sport that sel - dom fades, A gar - land of the

Lo, country sport that sel - dom fades, A

p

A garland of the spring, a garland of the spring,

p

fades, A garland of the spring, of the

p

spring, the spring, a garland of the spring, a garland of the

p

garland of the spring, the spring, a garland of the

f

of the spring, A prize for dancing coun - try maids, With

f

spring, A prize for dan - cing country maids, With mer - ry, mer - ry

f

spring, A prize for dancing country maids, With

f

spring, A prize for dancing country maids, With mer - ry, mer - ry

mer - ry, mer - ry pipes we bring, with mer - ry, merry, mer - ry pipes we

pipes we bring, with mer - ry pipes we bring, with mer - ry, merry pipes we

merry, merry pipes we bring, with merry, mer - ry pipes we

pipes we bring, with merry, merry pipes we bring, mer - ry pipes we

bring: Then all at once for our town

bring: Then all at once for our town cries, for our town cries, then

bring: Then all at once for our town cries, then all at

bring: Then all at once for our town cries, then all at once for

cries, then all at once for our town, for our town cries, Pipe on, for

all at once for our town cries, for our town cries,

once for our town cries, then all at once for our town cries, Pipe on, for

our town cries, then all at once for our town cries,

we will have the prize, for we will have, will have the prize,

Pipe on, for we will have the prize, pipe on, for we will

we will have the prize, pipe on, for we will have the prize, pipe

Pipe on, for we will have the prize, pipe on, for we will

we will have the prize, pipe on, for we will have the

have the prize, for we will have the prize, pipe on, for

on, for we will have the prize, pipe on, for we will have the

have the prize, pipe on, for we will have the prize, pipe on, for

prize, for we will have the prize.

we will have the prize.

prize, for we will have - - - - - - - - - - - - the prize.

we will have the prize.

GLEE, FOR THREE VOICES.

The words by Cowper.

Cheerfully.

Old Winter, halting o'er the mead, Bids me and Ma - ry mourn; But

Old Winter, halting o'er the mead, Bids me and Ma - ry mourn; But

Old Winter, halting o'er the mead, Bids me and Ma - ry mourn;

love - ly Spring peeps o'er his head, And whispers, whispers, your return, and

love - ly Spring peeps o'er his head, And whispers, whispers your return, and

And whispers, whispers your return, and

whis - pers your re - turn - - - - - and whis - pers your re - turn. Then

whis - pers your re - turn, and whis - pers your re - turn.

whis - pers your re - turn, and whis - pers your re - turn.

April, with her sis - ter May, with her sis - ter May, Shall chase him

Then April, with her sis - ter, her sis - ter May, Shall chase him

Then April, with her sis - ter May, Shall chase him

from the bow'rs, And weave fresh garlands ev' - ry day, weave

from the bow'rs, And weave fresh garlands ev' - ry day, and

from the bow'rs. And

- - - - - - - fresh gar - lands, and weave fresh garlands ev' - ry day, To

weave fresh gar - lands, and weave fresh gar - lands, To

weave fresh garlands ev' - ry day, and weave fresh gar - lands, To

crown the smil - ing hours, And weave fresh gar - lands, and

crown the smil - ing hours, And weave fresh garlands ev' - ry day, weave

crown the smil - ing hours, And

weave fresh gar - lands, To crown the smil - ing hours, the

- - - - - - - fresh gar - lands, To crown, to crown the smil - ing,

weave fresh garlands ev' - ry day, To crown the

smil - ing hours, And weave fresh gar - lands, To

smil - ing hours, weave - - - - - - - fresh gar - lands, To

smil - ing hours, And weave fresh garlands ev' - ry day, To

crown, to crown the smil - ing hours.

crown, to crown the smiling, smil - ing hours.

crown the smil - ing hours.

CATCH, FOR THREE VOICES.

Dr. Hayes.

1 Who - e'er has tra - vell'd life's dull round,

2 May sigh to think how oft he found

3 His warm - est wel - come at an inn

Where - e'er his va - rious tour has been, 2

His warm - est wel - come at an inn, 3

- at an inn. 1

MADRIGAL, FOR FOUR VOICES.*

THOMAS MORLEY, 1588.

Come, lovers, follow me, come, lovers, follow me, and leave this weep-

Come, lovers, follow me, come, lov - ers, follow me, and leave this weep-

Come, lovers, follow me, and leave this weep-

- ing, follow me, *p* follow me, See where the lovely little

- ing, follow me, *p* follow me, See where the lovely, lovely

- ing, *p* follow me, come, follow me, See

god, where the little god, sweet - ly lies a sleeping,

lit - tle god sweet - ly lies a sleeping,

where the lovely lit - tle god, where the lit - god lies a

* Original key C, for two Trebles, Altus, and Tenor.

where the lovely little god, the lovely little god lies sweet -

lies a sleep - ing, where the lovely little god, where the lovely little

sleeping, where the lovely little god, see where the little god lies

pp *p*

ly sleep - ing: Soft, then, softly, for fear we wake him,

pp *p*

god lies sleep - ing: Soft, then, softly, for fear we wake him,

pp

sleep - ing: Soft, then, softly, for fear we

pp

Soft, then, softly, for fear we

softly, for fear we wake him, softly, for fear we wake him,

mf

softly, for fear we wake him, we wake him, And

mf

wake him, we wake him, And to his bow he

mf

wake him, we wake him, And to his

mf

and to his bow he take him, to his bow he take

to his bow, his bow he take him, and to his bow he take

take him, to his bow he take him, and to his bow he take

bow he take him, and to his bow, to his bow, his bow, he take

p *mf*

him: O then if he but spy us, then if he but spy us, Whi-

p

him: O then if he but spy us, if he but spy us,

p *mf*

him: O then if he but spy us, then if he but spy us, Whi-

mf

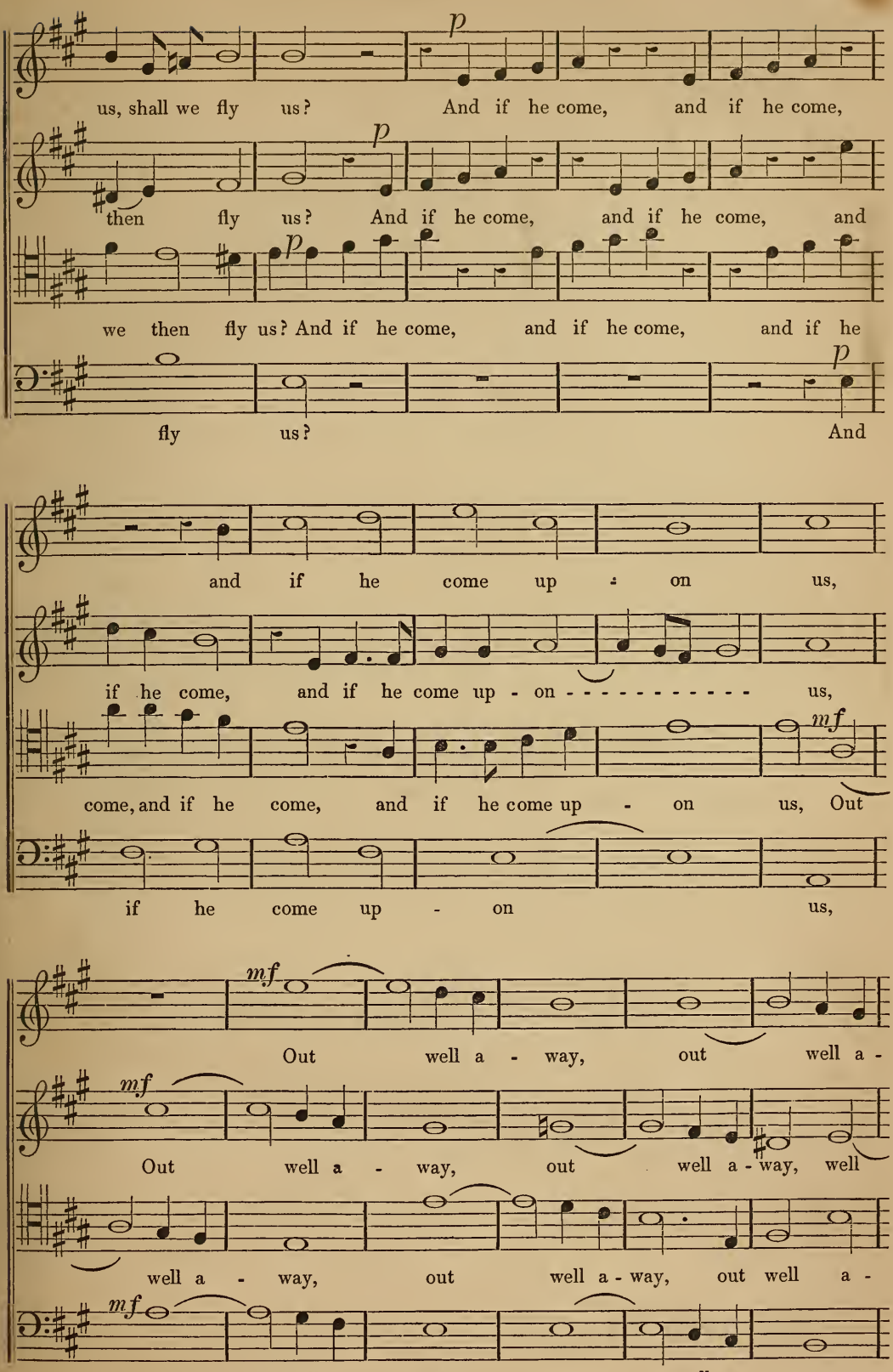
him: Whi-

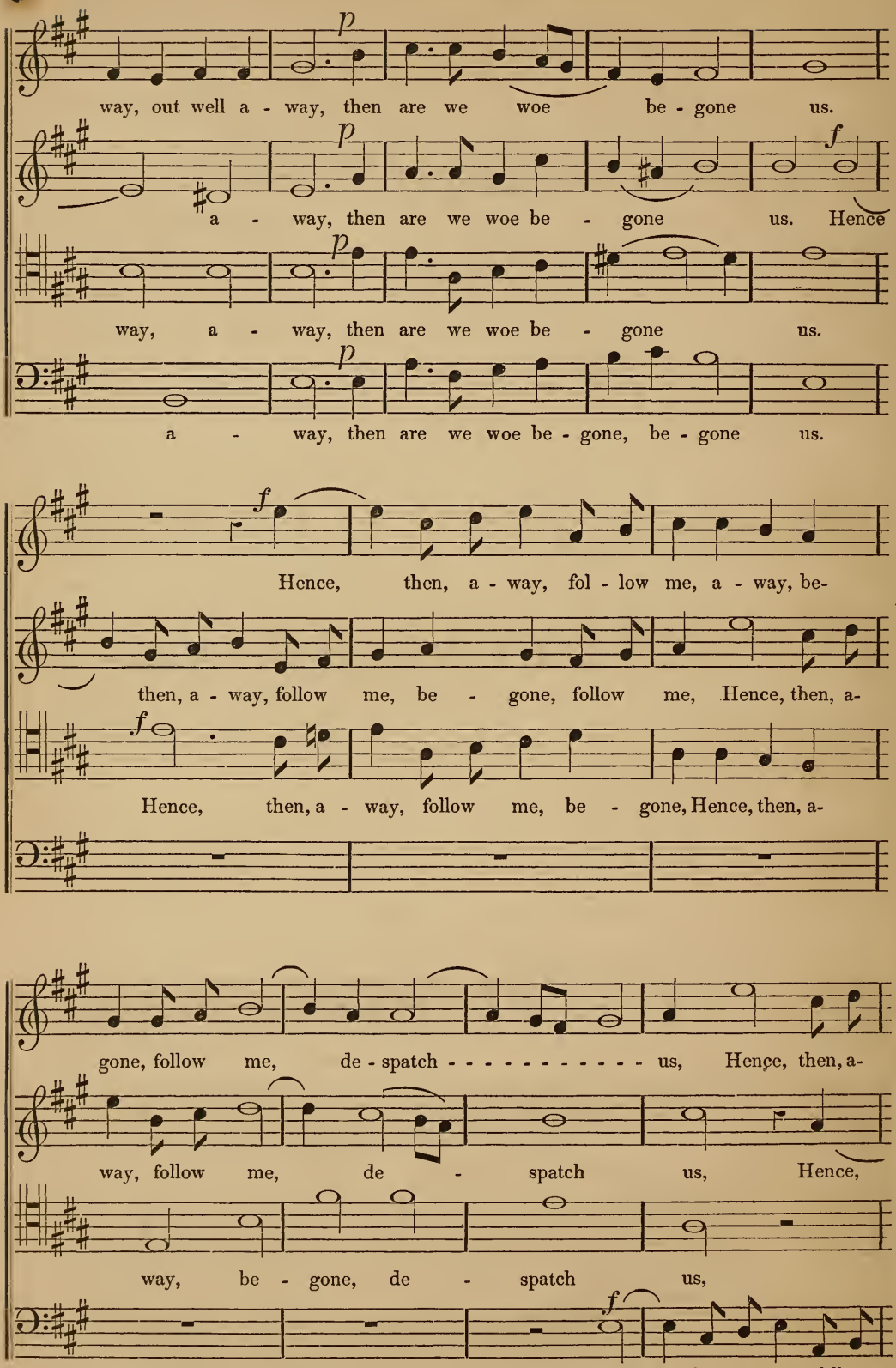
ther shall we then fly us, whither shall we then fly

Whither shall we then fly us, whither shall we

ther shall we then fly us, fly us, whither shall we then fly, shall

ther shall we then fly us, shall we then fly us, shall we then


p
us, shall we fly us? And if he come, and if he come,
p
then fly us? And if he come, and if he come, and
p
we then fly us? And if he come, and if he come, and if he
p
fly us? And
and if he come up on us,
if he come, and if he come up - on - - - - - - - - - - - us,
mf
come, and if he come, and if he come up - on us, Out
if he come up - on us,
mf
Out well a - way, out well a -
mf
Out well a - way, out well a - way, well
well a - way, out well a - way, out well a -
mf
Out well a - way, out well a - way,


p
way, out well a - way, then are we woe be - gone us.
p
f
a - way, then are we woe be - gone us. Hence
p
way, a - way, then are we woe be - gone us.
p
a - way, then are we woe be - gone, be - gone us.
f
Hence, then, a - way, fol - low me, a - way, be-
then, a - way, follow me, be - gone, follow me, Hence, then, a-
f
Hence, then, a - way, follow me, be - gone, Hence, then, a-
gone, follow me, de - spatch - - - - - - - - - - - us, Hence, then, a-
way, follow me, de - spatch us, Hence,
way, be - gone, de - spatch us,
f
Hence, then, away, follow

way, follow me, a - way, be - gone, de - spatch us, And that apace, that a-

then away, begone, fol - low, follow me, And that apace, that apace, for

follow me, And that a-

me, be - gone, away, hence and de - spatch us,

pace, for fear he catch us, and that apace, that apace, for fear he catch

fear lest that he catch us, and that apace, for fear he catch

pace, lest that he catch us, and that a - pace, lest if

And that apace, that apace, for

us, that a - pace, ere he wake, for fear he catch us.

us, that a - pace, ere he wake, for fear he catch us.

he wake, for fear he catch us.

fear, for fear he catch us.

DUET AND CHORUS,

FROM ELFRIDA.

Dr. Arne.
The words by the Rev. W. Mason.

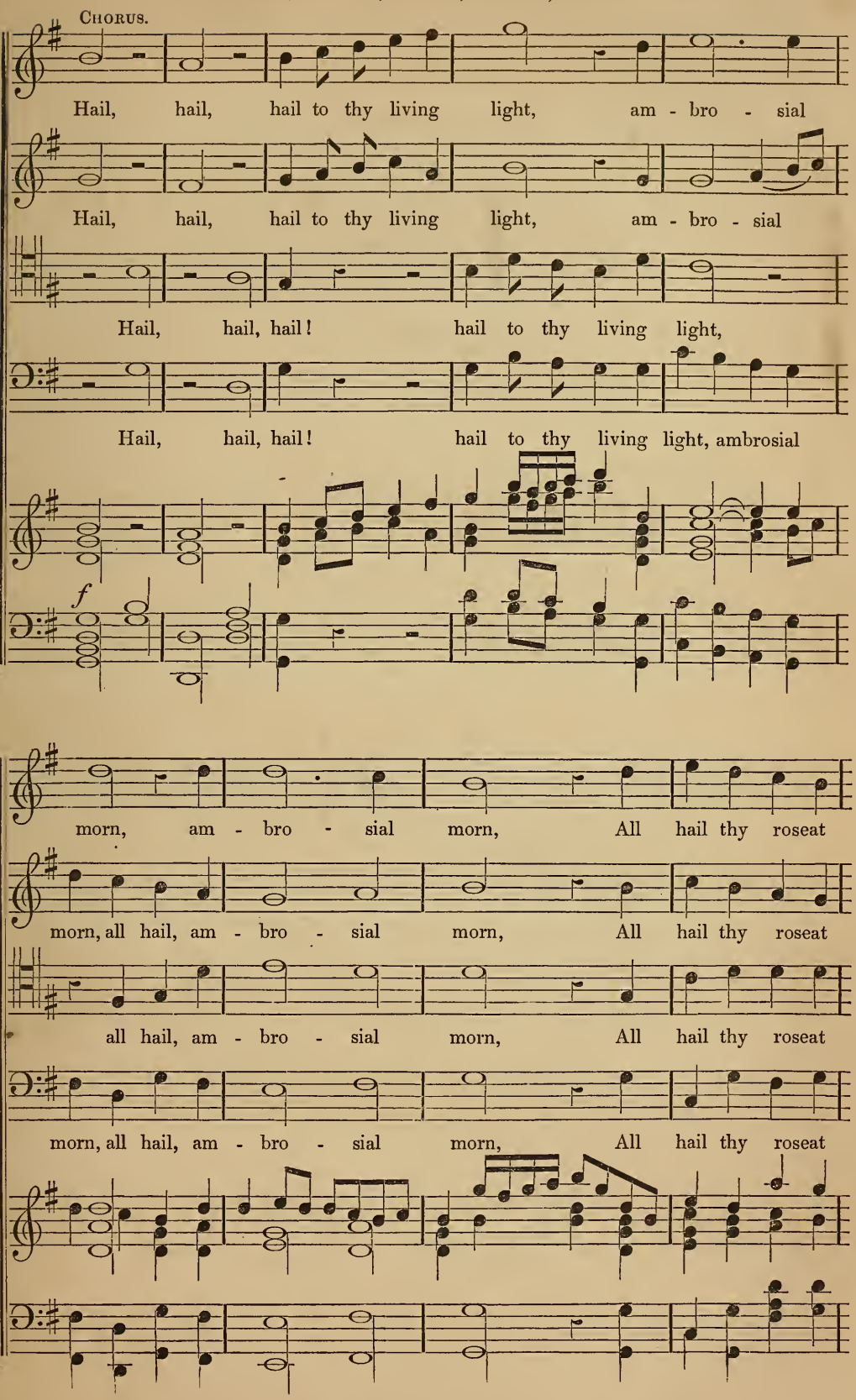
Maestoso.

Hail, hail, hail to thy liv - ing light, am - bro -

Hail, hail, hail to thy liv - ing light, am - bro -

sial morn, All hail thy ro - seat ray.

sial morn, All hail thy ro - seat ray.


Chorus.
Hail, hail, hail to thy living light, am - bro - sial
Hail, hail, hail to thy living light, am - bro - sial
Hail, hail, hail! hail to thy living light,
Hail, hail, hail! hail to thy living light, ambrosial
f
morn, am - bro - sial morn, All hail thy roseat
morn, all hail, am - bro - sial morn, All hail thy roseat
all hail, am - bro - sial morn, All hail thy roseat
morn, all hail, am - bro - sial morn, All hail thy roseat

ray, all hail thy roseat ray,

SOLO.

ray, all hail thy roseat ray, That bids gay Nature

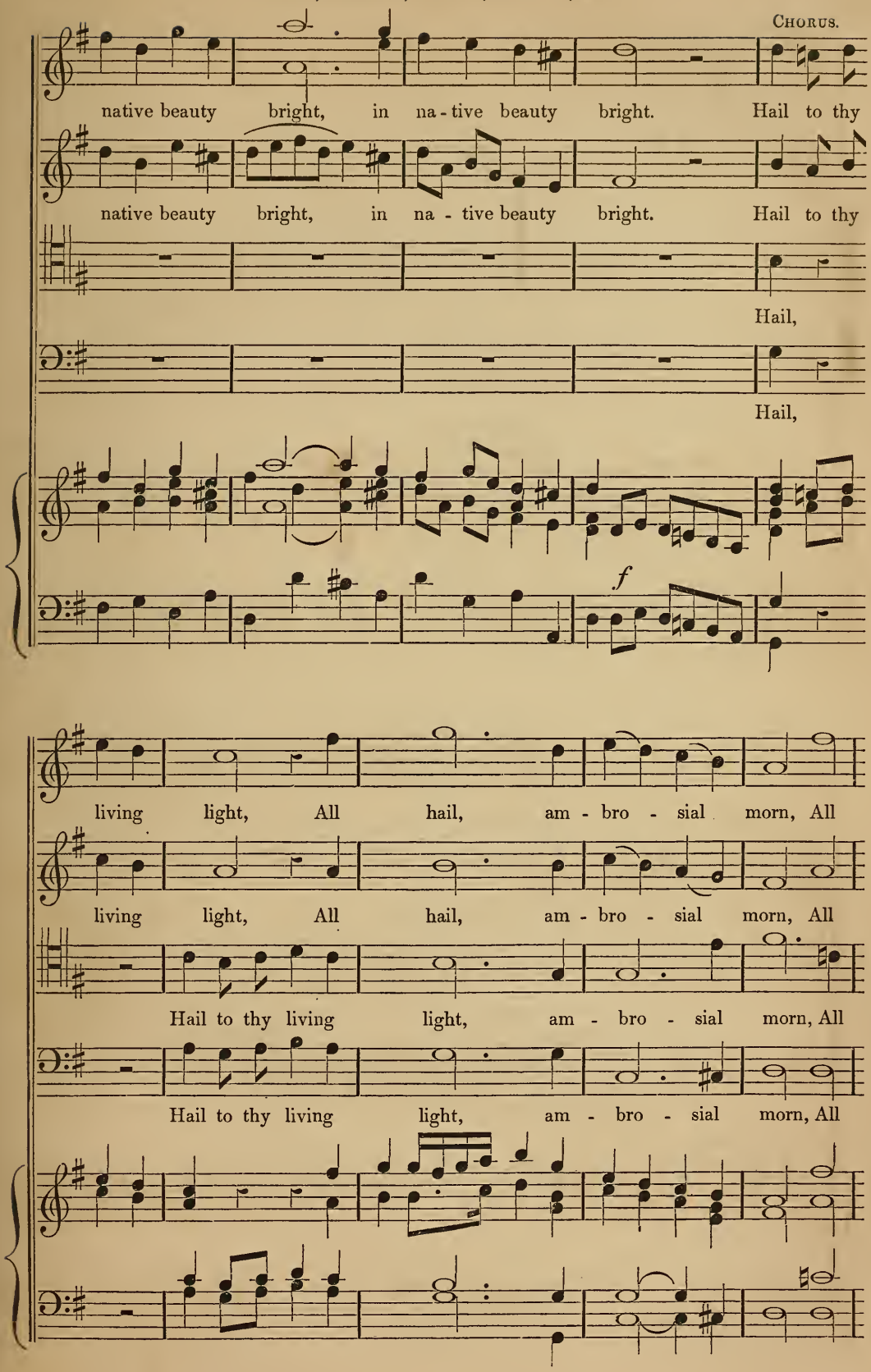
ray, all hail thy roseat ray,

ray, thy ro - seat ray,

p

That bids gay Nature all her charms dis - play, In

all her charms dis - play, her charms dis - play, In


Chorus.
native beauty bright, in na - tive beauty bright. Hail to thy
native beauty bright, in na - tive beauty bright. Hail to thy
Hail,
Hail,
f
living light, All hail, am - bro - sial morn, All
living light, All hail, am - bro - sial morn, All
Hail to thy living light, am - bro - sial morn, All
Hail to thy living light, am - bro - sial morn, All

hail thy ro - seat ray, That bids gay Nature all her

hail thy ro - seat ray, That bids

hail thy ro - seat ray, That bids gay Nature, that bids gay

hail thy ro - seat ray,

charms dis - play, her charms dis - play, In varied beauty

gay Na - ture all her charms dis - play, In varied beauty

Nature all her charms dis - play, In varied beauty

That bids gay Nature all her charms display, In varied beauty

bright, in va - ried beauty bright, in varied beau - ty bright.

bright, in varied beau - ty, in va - ried beauty bright, in beau - ty bright.

bright, in varied beau - ty, in varied beau - ty bright, in varied beau - ty bright.

bright, in varied beau - ty, in varied beau - ty bright, in varied beau - ty bright.

GLEE, FOR FOUR VOICES.

SAMUEL WEBBE.

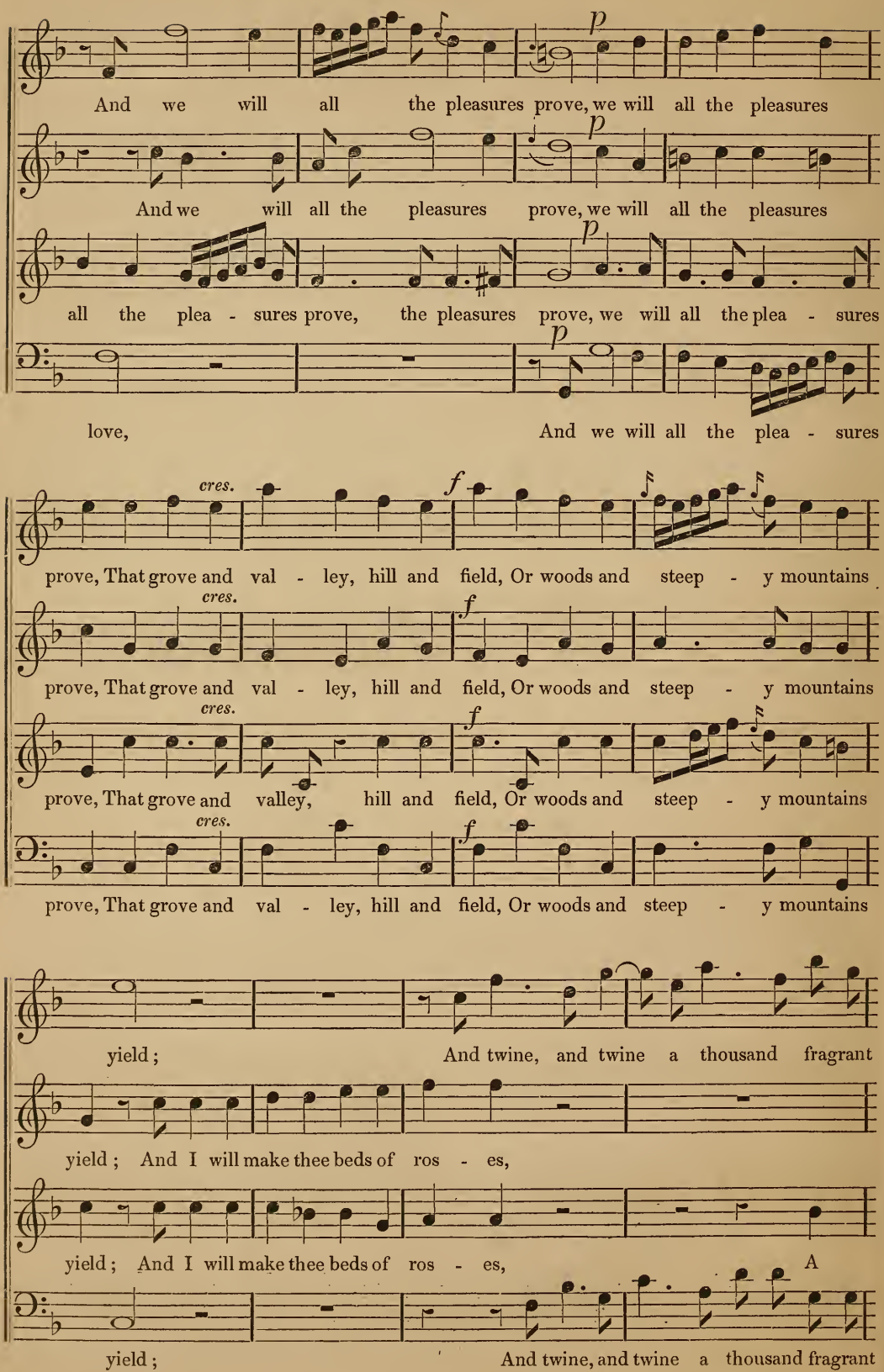
Andante.

ALTO. Come live with me, come live with me and be my love,

1ST TENOR. Come live with me, come, come, come live with me and be my love,

2D TENOR. Come live with me, come, And we will

BASS. Come live with me, come, come live with me and be my


p
And we will all the pleasures prove, we will all the pleasures
p
And we will all the pleasures prove, we will all the pleasures
p
all the plea - sures prove, the pleasures prove, we will all the plea - sures
p
love, And we will all the plea - sures
cres.
f
prove, That grove and val - ley, hill and field, Or woods and steep - y mountains
cres.
f
prove, That grove and val - ley, hill and field, Or woods and steep - y mountains
cres.
f
prove, That grove and valley, hill and field, Or woods and steep - y mountains
cres.
f
prove, That grove and val - ley, hill and field, Or woods and steep - y mountains
yield; And twine, and twine a thousand fragrant
yield; And I will make thee beds of ros - es,
yield; And I will make thee beds of ros - es, A
yield; And twine, and twine a thousand fragrant

po - sies; A cap of flow'rs, and ru - ral kir - tle, Embroi - der'd all with

A cap of flow'rs, and ru - ral kir - tle, Embroi - der'd all with

cap of flow'rs, and ru - ral kir - tle, Embroider'd all with

posies; A cap of flow'rs, and ru - ral kirtle, Embroider'd all with

p

leaves of myrtle; A belt of straw and i - vy buds,

p

leaves of myrtle; A belt of straw and i - vy buds,

p

leaves of myrtle; A coral

p

leaves of myrtle; A coral

And if these pleasures may thee

clasp and amber studs; And if these pleasures may thee

clasp and amber studs; And if these plea - sures may thee

f *tr*

Then live with me, and be my love. The shepherd

f

move, Then live with me, and be my love.

f

move, Then live with me, and be my love.

f

move, Then live with me, and be my love.

swains shall dance and sing,

For thy de - light each May morn-

ing:

If joys like these thy mind may move,

Then live with

p

If joys like these thy mind may

p

If joys like these thy mind may

p

If joys like these thy mind may

p

me and be my love. If joys like these thy mind may

f

move, Then live with me and be my love.

f

move, Then live with me and be my love.

f

move, Then live with me and be my love.

f

move, Then live with me and be my love.

CATCH, FOR THREE VOICES.

1

I 'll live to - morrow, 'tis not wise to say; 'Twill be too late to-

2

'Twill be too late, too late to-morrow, 'Twill

3

'Twill be too late, too late to-morrow, live to-day, live to-day, live to-

mor - row, 'twill be too late to - mor - row, 'twill be too late, too late to-

be too late to - mor - row, 'twill be too late, 'twill be too late, too late to-

day, live to - day, 'twill be too late, too late to-

morrow, 'twill be too late to - morrow, live to - day.

morrow, 'twill be too late to - morrow, live to - day.

morrow, 'twill be too late to - morrow, live to - day.

MADRIGAL, FOR FIVE VOICES.

WILBYE.

p

Die, hap - less man, die, hap - less man, since she de-

p

Die, hapless man, die, hap - less man,

p

Die, hap - less man, since she denies thee

p

Die, hap - less man, die, hap - less man, since she de-

p

Die, hap - less man, die, hap - less man, since

nies thee grace, Die, hap - less man, die,

since she denies thee grace, Die, hapless man, die, hap - less

grace, since she denies thee grace, Die, hap - less man, since she de-

nies thee grace, Die, hap - less man,

she de - nies thee grace, Die,

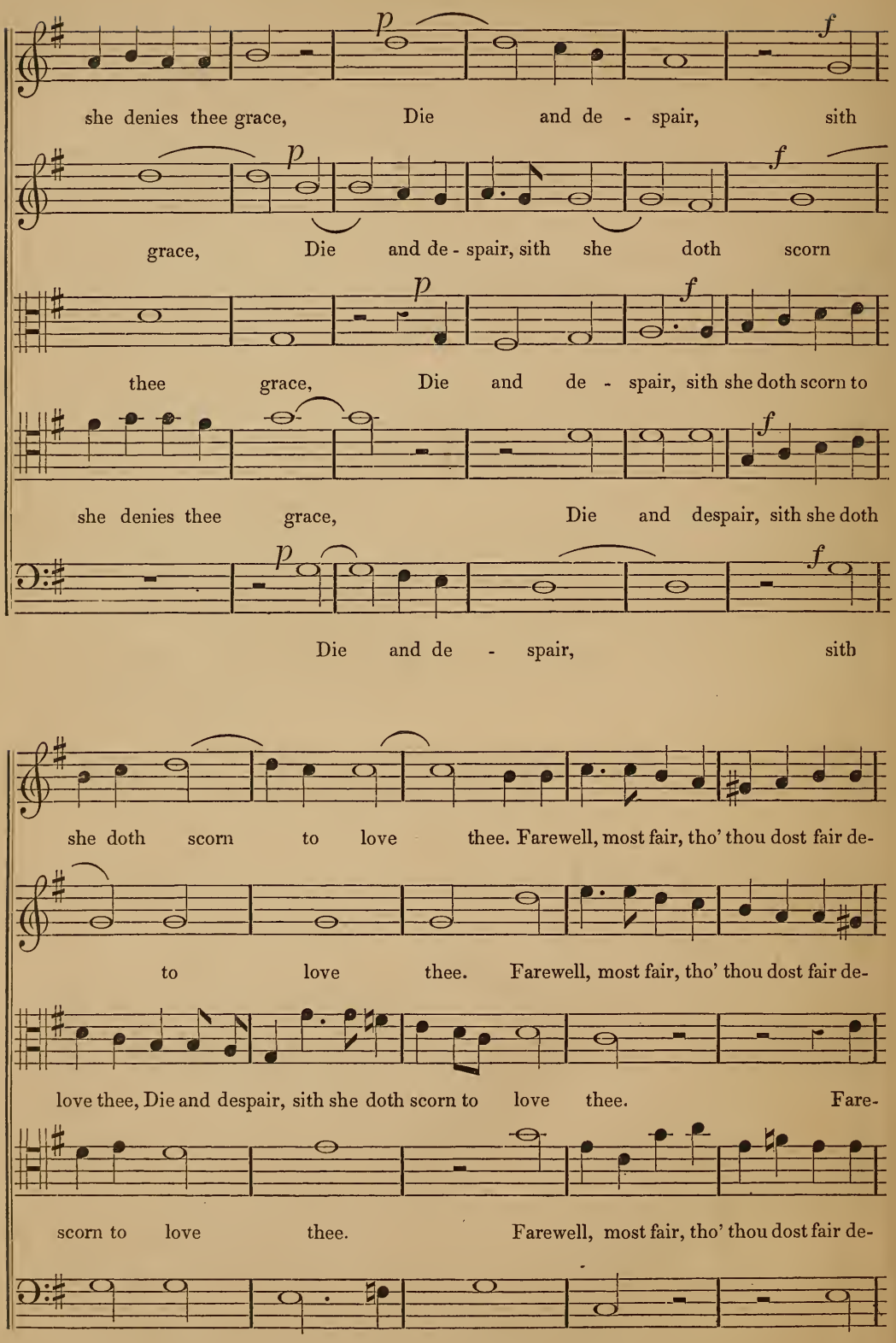
hapless man, die, hap - less man, since

man, die, hap - less man, since she de - nies thee

nies thee grace, Die, hap - less man, since she de - nies

die, hap - less man, since she denies thee grace, since

hap - less man, die, hap - less man,


p
f
she denies thee grace, Die and de - spair, sith
p
f
grace, Die and de - spair, sith she doth scorn
p
f
thee grace, Die and de - spair, sith she doth scorn to
f
she denies thee grace, Die and despair, sith she doth
p
f
Die and de - spair, sith
she doth scorn to love thee. Farewell, most fair, tho' thou dost fair de-
to love thee. Farewell, most fair, tho' thou dost fair de-
love thee, Die and despair, sith she doth scorn to love thee. Fare-
scorn to love thee. Farewell, most fair, tho' thou dost fair de-
she doth scorn to love thee. Fare-

face, fare - well, most fair, fare - well, tho' thou dost fair de - face, fare-

face, tho' thou dost fair de - face, tho'

well, most fair, tho' thou dost fair de - face, tho' thou dost fair de - face,

face, Farewell, most fair, farewell, most fair, fare - well, most fair, tho'

well, most fair, tho' thou dost fair de - face, fare - well, most fair, tho'

p

well, most fair, fare - well, tho' thou dost fair de - face, Sith for my

p

thou dost fair de - face, Sith for my duteous love

Farewell, most fair, tho' thou dost fair de - face,

p

thou dost fair de - face, tho' thou dost fair de - face, Sith for my duteous

p

thou dost fair de - face, Sith for my du-

cres.

du - teous love thou dost re - prove me, sith for my

thou dost, thou dost re - prove me,

p *cres.*

Sith for my du - teous love, sith

cres.

love thou dost re - prove me, sith for my duteous

teous love thou dost re - prove me,

duteous love thou dost reprove me, sith for my duteous love thou dost re - prove

cres.

sith for my du - teous love thou dost re - prove

for my du - teous love thou dost re - prove

love thou dost re - prove me, sith for my duteous love thou dost re - prove

cres.

sith for my duteous love thou dost re - prove

f

me, Those smiling eyes that sometimes me re - viv - ed, those smiling eyes that sometimes

f

me, Those smiling eyes that sometimes

f

me, Those smiling eyes that sometimes me re - viv - ed,

f

me, Those smiling eyes that sometimes me re - viv - ed,

f

me, Those smiling eyes that sometimes me re - viv - ed, those smiling

me re - viv - ed, Clouded with frowns, clouded with frowns, have me of

me re - viv - ed, Clouded with frowns, have me of

those smiling eyes that sometimes me re - viv - ed, Cloud -

those smiling eyes that sometimes me re - viv - ed,

eyes that sometimes me re - viv - ed, Clouded with

life de - priv - ed, cloud - ed with frowns, have me of life depriv - ed.

life de - prived, clouded with frowns, have me of life de - priv - ed.

- ed with frowns, cloud - ed with frowns, have me of life de - priv - ed.

Clouded with frowns, have me of life de - priv - ed.

frowns, have me of life de - priv - ed.

ROUND, FOR THREE VOICES.

L. Atterbury.

Amoroso.

1 Fair en - slaver, can you tell How I learn'd to love so well?

2 In the morn - ing, in the morning when I rise,

3 All that pleases in his view, Is my hope to look on you, to

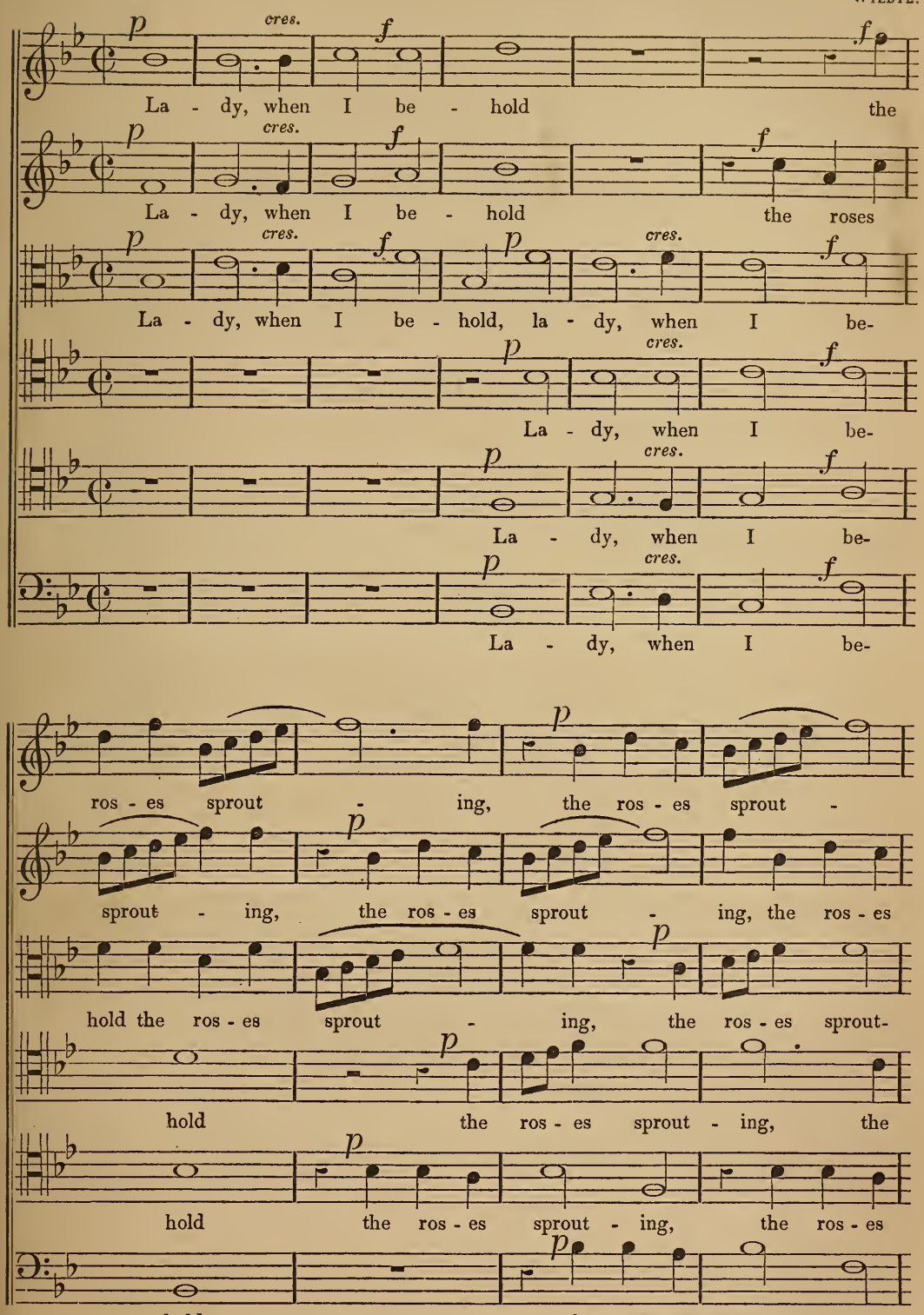
Fair en - slav - er, can you tell, How I learn'd to love so well? 2

in the morn - ing when I rise, If the sunshine strike my eyes, 3

look, to look on you, is my hope to look on you. 1

MADRIGAL, FOR SIX VOICES.

WILBYE.



ing, the ros - es sprout - ing, the roses sprout - ing,

sprout - ing, the ros - es sprout - ing, Which,

ing, the ros - es sprouting, Which, clad in

ros - es sprout - ing, Which, clad in damask

sprout - ing, the ros - es sprout - ing,

the ros - es sprout - ing,

Which, clad in damask man - tles, which, clad in damask

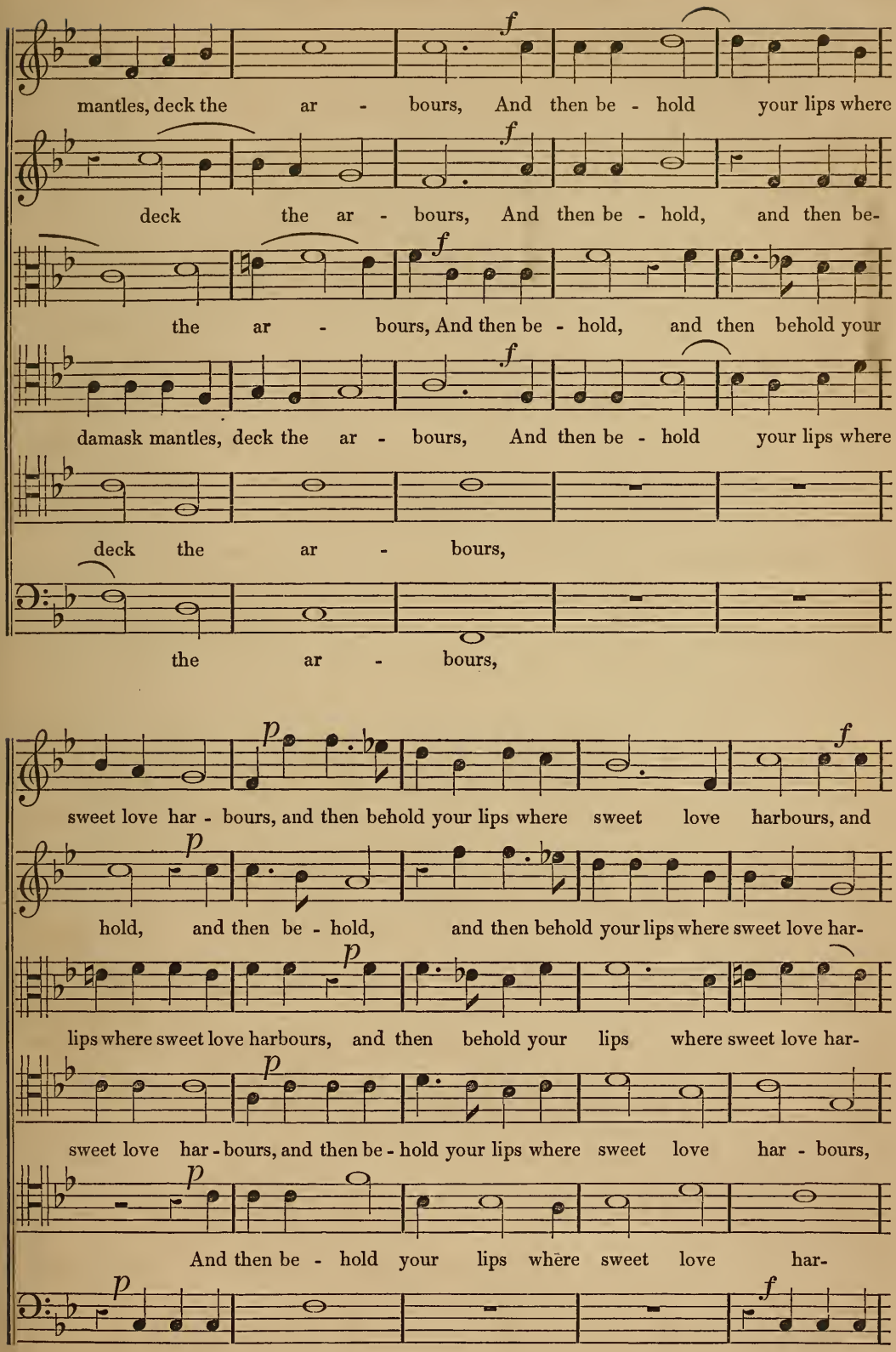
clad in damask mantles, which, clad in damask man - tles,

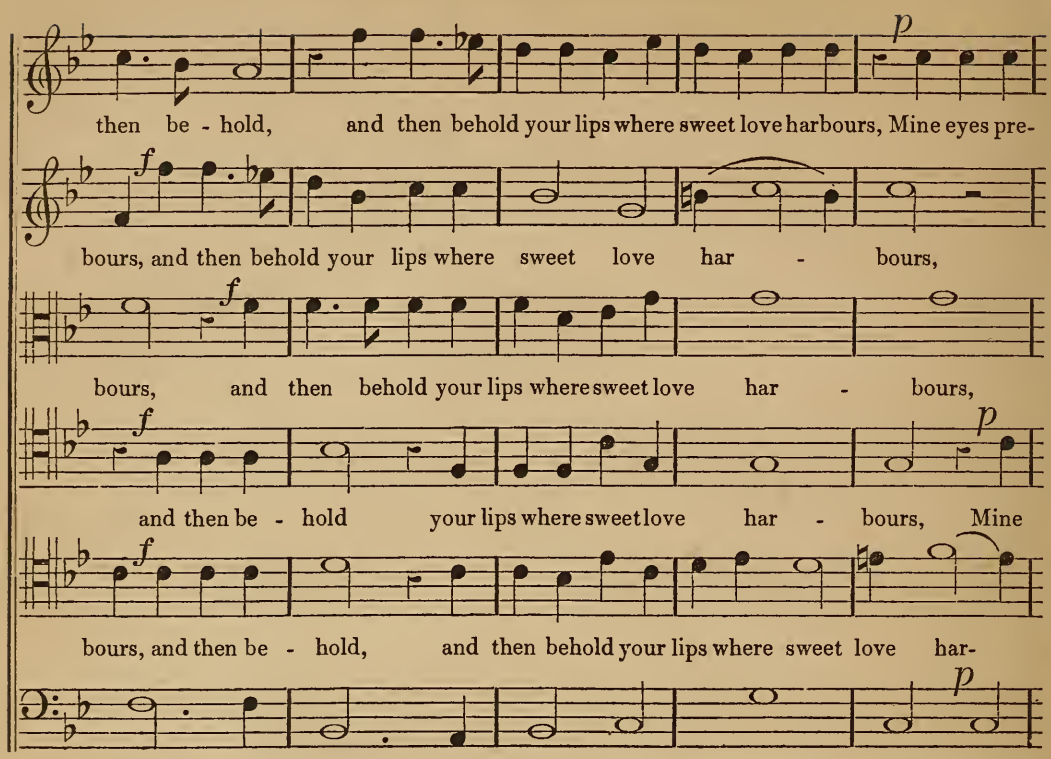
damask man - tles, which, clad in damask mantles, deck, deck

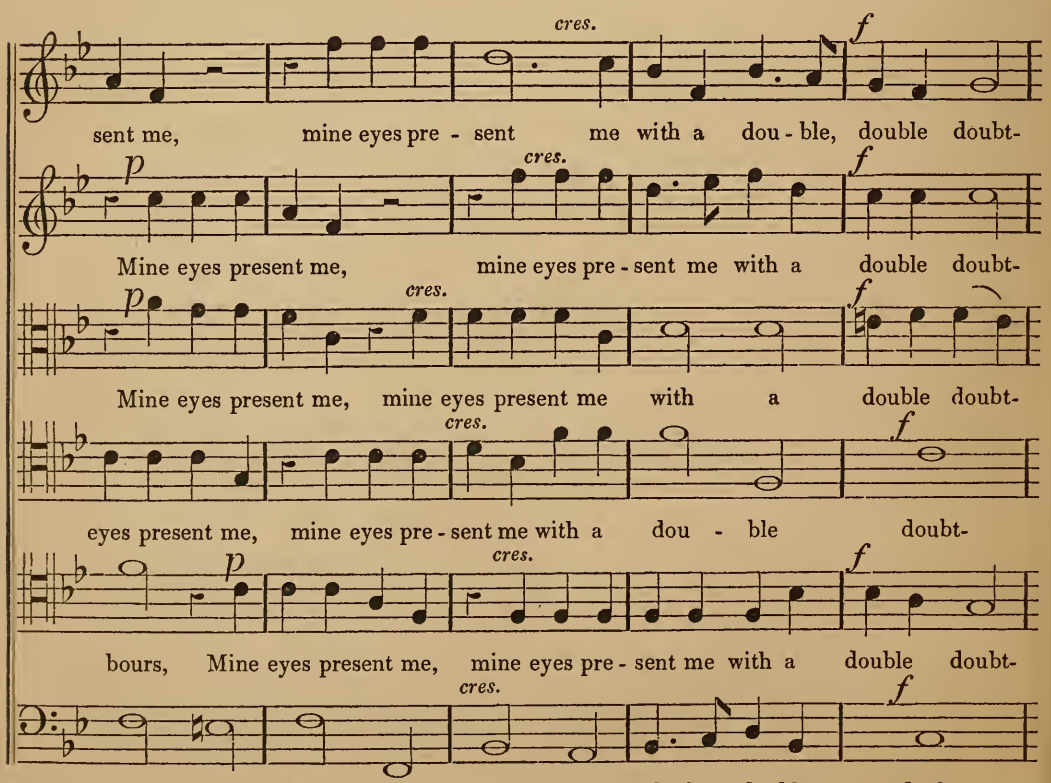
mantles, deck the ar - bours, which, clad in damask mantles, which, clad in

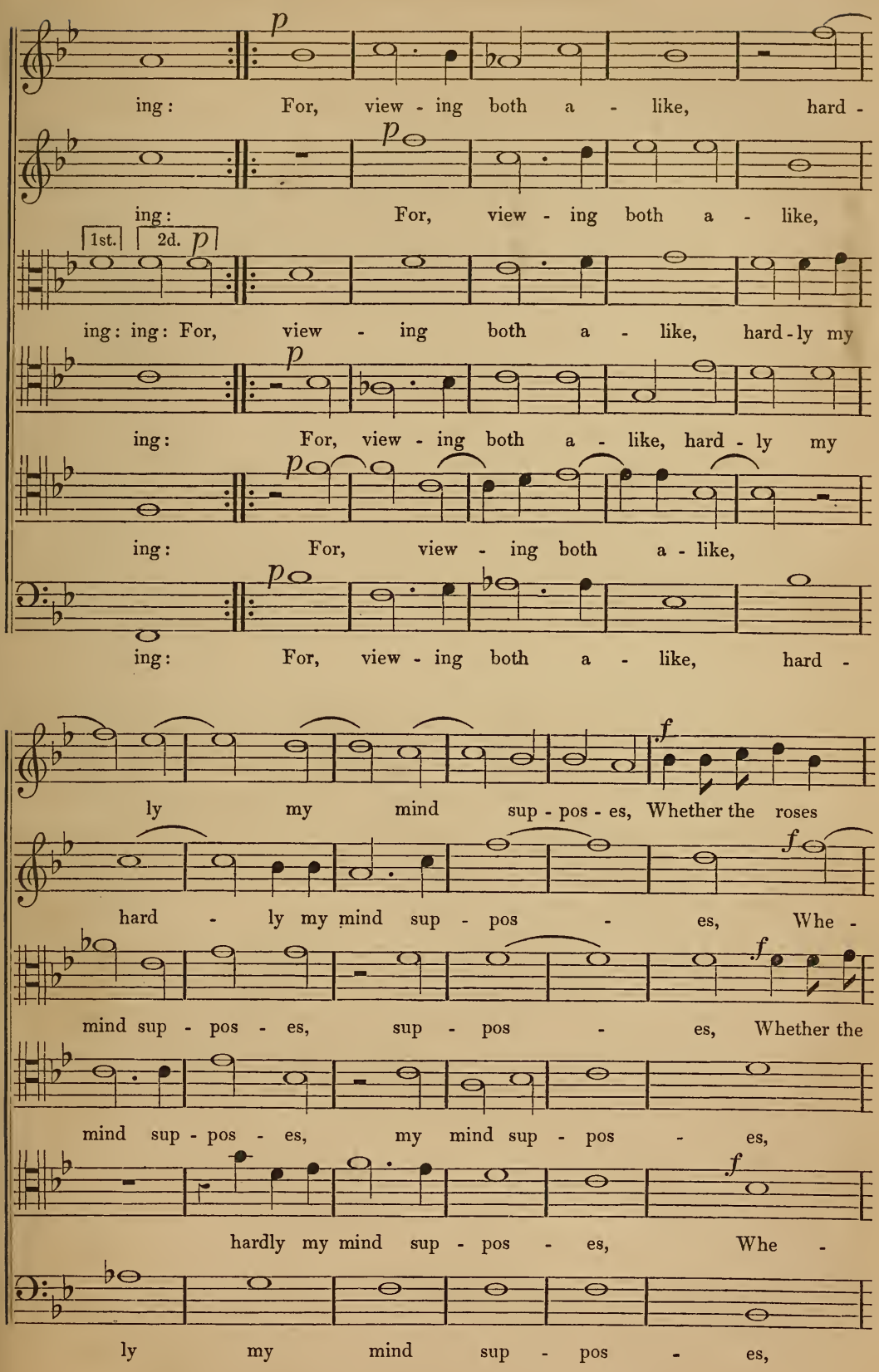
Which, clad in damask mantles, which, clad in damask mantles,

Which, clad in da - mask man - tles, deck


f
mantles, deck the ar - bours, And then be - hold your lips where
f
deck the ar - bours, And then be - hold, and then be-
f
the ar - bours, And then be - hold, and then behold your
f
damask mantles, deck the ar - bours, And then be - hold your lips where
deck the ar - bours,
the ar - bours,
p
f
sweet love har - bours, and then behold your lips where sweet love harbours, and
p
hold, and then be - hold, and then behold your lips where sweet love har-
p
lips where sweet love harbours, and then behold your lips where sweet love har-
p
sweet love har - bours, and then be - hold your lips where sweet love har - bours,
p
And then be - hold your lips where sweet love har-
p
f
And then be - hold, and then be-


p
then be - hold, and then behold your lips where sweet love harbours, Mine eyes pre-
f
bours, and then behold your lips where sweet love har - bours,
f
bours, and then behold your lips where sweet love har - bours,
f
p
and then be - hold your lips where sweet love har - bours, Mine
f
bours, and then be - hold, and then behold your lips where sweet love har-
p
hold your lips where sweet love har - bours, Mine


cres.
f
sent me, mine eyes pre - sent me with a dou - ble, double doubt-
p
cres.
f
Mine eyes present me, mine eyes pre - sent me with a double doubt-
p
cres.
f
Mine eyes present me, mine eyes present me with a double doubt-
cres.
f
eyes present me, mine eyes pre - sent me with a dou - ble doubt-
p
cres.
f
bours, Mine eyes present me, mine eyes pre - sent me with a double doubt-
cres.
f
eyes, pre - sent me with a double, double doubt-


p
ing: For, view - ing both a - like, hard -
p
ing: For, view - ing both a - like,
1st. 2d. p
ing: ing: For, view - ing both a - like, hard - ly my
p
ing: For, view - ing both a - like, hard - ly my
p
ing: For, view - ing both a - like,
p
ing: For, view - ing both a - like, hard -
f
ly my mind sup - pos - es, Whether the roses
f
hard - ly my mind sup - pos - es, Whe -
f
mind sup - pos - es, sup - pos - es, Whether the
mind sup - pos - es, my mind sup - pos - es,
f
hardly my mind sup - pos - es, Whe -
ly my mind sup - pos - es,

be your lips, or your lips the ros - es, whe - ther the roses

ther the roses be your lips, whether the

roses be your lips, whether the roses be your lips, or your lips the

f

Whe - ther the ros - es be your

ther the ros - es be your lips, whe -

f

Whe - ther the

p

be your lips, whether the roses be your lips, or your lips the roses,

p

roses be your lips, or your lips the roses, whether the roses

p

roses, whether the roses be your lips, or your lips the roses, whether the roses

p

lips, whether the roses be your lips, or your lips the roses,

p

ther the ros - es

p

ros - es be your

whether the roses be your lips, or your lips the roses, whether the

be your lips, or your lips the roses, whether the roses be your

be your lips, or your lips the ros - es, whe - ther the ros -

whe - ther the ros - es

be your lips, whether the roses be your lips, or your lips the

lips, whether the roses be your lips, or your lips the roses, whether the

1st time. 2nd time.

roses be your lips, or your lips the ros - es. lips the ros - es.

1st time. 2nd time.

lips, or your lips the ros - es. ros - es.

1st time. 2nd time.

es be your lips, or your lips the ros - es. For lips the ros - es.

1st time. 2nd time.

be your lips, or your lips the ros - es. lips the ros - es.

1st time. 2nd time.

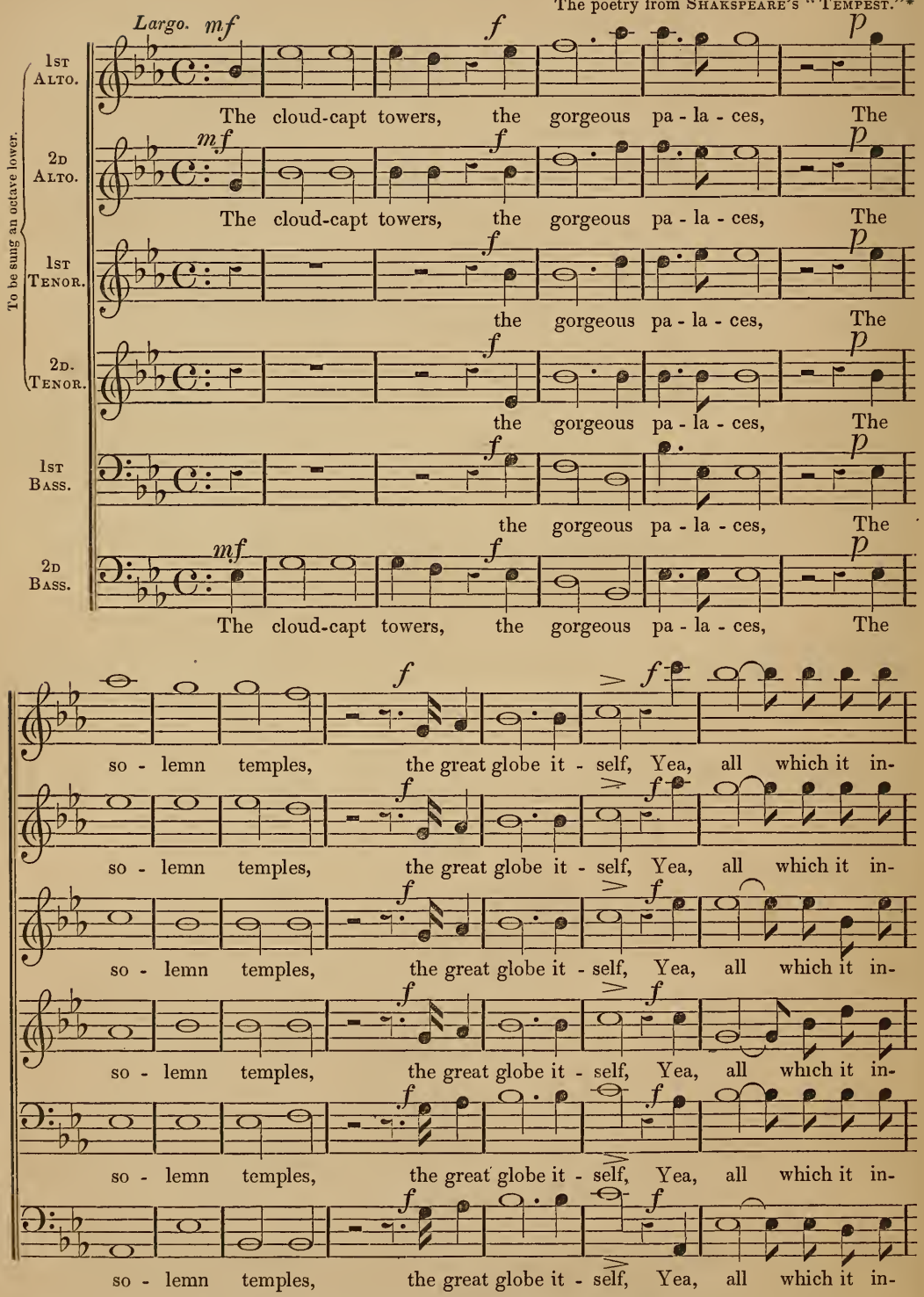
roses, or your lips the ros - es. lips the ros - es.

1st time. 2nd time.

roses be your lips, or your lips the ros - es. lips the ros - es.

GLEE, FOR SIX VOICES.

R. J. S. Stevens, Gres. Prof. Mus.
The poetry from Shakspeare's "Tempest."*



* These words were set to music by Mr. Stevens at the request of his friend Dr. Raine, Head Master of the Charter-House School.—The Glee appears in no other Collection.

pp cres. p

her - it, shall dis - solve, And like the baseless fa - bric of a

pp cres. p

her - it, shall dis - solve, And like the baseless fa - bric of a

pp cres. p

her - it, shall dis - solve, And like the baseless fa - bric of a

pp cres. p

her - it, shall dis - solve, And like the baseless fa - bric of a

pp cres. p

her - it, shall dis - solve, And like the baseless fa - bric of a

pp cres. p

her - it, shall dis - solve, And like the baseless fa - bric of a

pp pp

vi - sion, Leave not a wreck be - hind, leave not a wreck be - hind.

pp pp

vi - sion, Leave not a wreck be - hind, leave not a wreck be - hind.

pp

vi - sion, Leave not a wreck be - hind.

pp

vi - sion, Leave not a wreck be - hind.

pp

vi - sion, Leave not a wreck be - hind.

pp

vi - sion, Leave not a wreck be - hind.

MADRIGAL, FOR FIVE VOICES.

GIOVANNI FERETTI, 1580.
Translated for this work.

Cheerfully.

Ye swains, take coun - sel, ye swains, take counsel, nor with scorn re - ject

Ye swains, take coun - sel, ye swains, take counsel, nor with scorn re - ject

Ye swains, take coun - sel, ye swains, take counsel, nor with scorn re-

Ye swains, take coun - sel,

Ye swains, take coun - sel, ye swains, take counsel,

p

it, nor with scorn re - ject it, Too late you'll suf - fer if

p

it, nor with scorn re - ject it, Too late you'll suf - fer if

p

ject it, nor with scorn re - ject it, Too late you'll suf-

p

nor with scorn re - ject it, Too

p

nor with scorn re - ject it, Too late you'll suf - fer

you un - wise, if you un - wise neg - lect it, if you un - wise neg-

you un - wise, if you un - wise neg - lect it, if you un-

fer if you un - wise, if you un - wise neg - lect it, if you un-

late you'll suf - fer if you un-

if you un - wise, if you un - wise neg - lect

lect it, If e'er a lady's love you hope to gain

wise neglect it, If e'er a lady's love you hope to gain

wise neglect it, If e'er a

wise neglect it, If e'er a lady's love you hope to gain

it, If e'er a la - dy's love you hope to gain

cres. *f*

it, you hope to gain it, Your purse with

f

it, you hope to gain it, Your purse with gold well stor'd, your purse with

cres. *f*

la - dy's love you hope to gain it, Your

f

it, Your purse with gold well stor'd, your

cres. *f*

it, you hope to gain it, Your purse with gold well

gold well stor'd, your purse with gold well stor'd will sure ob - tain it,

gold well stor'd will sure ob - tain it, will sure ob-

purse with gold well stor'd, your purse with gold well stor'd will sure ob - tain

purse with gold well stor'd will sure ob - tain it, will

stor'd, your purse with gold well stor'd will sure ob - tain it, will sure ob-

p *cres.*

will sure ob - tain, ob - tain it, your purse with gold well

dim. *cres.*

tain it, will sure ob - tain it, will sure ob - tain

p *cres.*

it, will sure ob - tain it, will sure ob - tain

dim. *cres.*

sure ob - tain it, will sure ob - tain it, your purse with

dim. *cres.* *f*

tain it, will sure ob - tain it, your

f

stor'd, your purse with gold well stor'd will sure ob - tain it.

f

it, your purse with gold well stor'd will sure ob - tain it.

f

it, your purse with gold well stor'd will sure ob - tain it.

f

gold well stor'd will sure ob - tain it.

purse with gold well stor'd will sure ob - tain it.

THE ORIGINAL WORDS.

Siat' avertite, o voi cortesi amanti,
Se volete allé donne esser voi cari,
Habbiata pur in man spesso denari.

CATCH, FOR THREE VOICES.

SAMUEL WEBBE.
Prize, 1774.

1 To the old, to the old, long life and

2 long life and treasure, To the young, to the

3 To the young, all health, all health and

trea - sure, to the old, long life and

young, all health, all health and pleasure, to the young, all health and

plea - sure, To the fair, their face with e - ternal grace, And the rest to be lov'd at

treasure, to the old, long life, to the old, long life and treasure,

plea - sure, to the young, all health and pleasure, to the young, all

lei - sure, To the fair, to the fair,

to the old, long life, long life and treasure, 2

health, to the young, all health and plea - sure, to the young, all health and pleasure, 3

to the fair, their face with e - ternal grace, And the rest to be lov'd at leisure. 1

AIR HARMONIZED FOR THIS WORK.

HENRY LAWES.
The words by CAREW RALEIGH, ESQ., 1653.

Careless of love, and free from fears,

Careless of love, and free, and free from fears.

Careless of love, and free from fears, I sat and

Careless of love, and free from fears,

I sat and gaz'd, I gaz'd on Stel - la's eyes,

I sat and gaz'd, I sat and gaz'd on Stel - la's eyes,

gaz'd, I gaz'd on, gaz'd on Stel - la's eyes,

I sat and gaz'd, I sat and gaz'd on Stel - la's eyes,

Thinking my rea - son or my years Might

Think - ing my rea - son or my years Might

Think - ing my rea - son, my reason or my years Might keep, might

Think - ing my rea - son or my years Might keep, might

keep me safe from all sur - prise.

keep me safe from all sur - prise.

keep me safe from all sur - prise.

keep me safe from all sur - prise.

But now too late, a - las, I find

But now too late, a - las, a - las, I find

But now too late, a - las, a - las, I find No steeled

But now too late, a - las, I find

No steel - ed ar - mour is of proof,

No steeled armour, no steeled armour is of proof,

ar - mour, no armour is of proof,

No steel - ed ar - mour is of proof,

Nor can the best re - solv - ed mind Re-

Nor can the best re - solv - ed mind Re-

Nor can the best, the best re - solv - ed mind Resist her

Nor can the best re - solv - ed mind Resist her

sist her beau - ty and her youth.

sist her beauty and her youth.

beau - ty, re - sist her beau - ty and her youth.

beau - ty, her beau - ty and her youth.

ELEGY, FOR THREE VOICES.

Arranged for two Trebles and Bass.

THOMAS LINLEY.

Affettuoso.

From blushing morn to evening mild, from blushing morn to

From blushing morn to even - ing

From blushing morn to even - ing

even - ing mild, In thy dear converse blest, How

mild, In thy dear converse blest, How swift the

mild, In thy dear converse blest, How swift the golden,

swift the gold - en minutes fly, And

gold - - - - - en minutes fly, And ev' - ry care, ev' -

gold - - - - - en minutes fly, And ev' - ry care has rest, and

ev' - ry care has rest, and ev' - ry care has rest. With

ry care has rest, and ev' - ry care has rest. With

ev' - ry care has rest, and ev' - ry care has rest. With

thee each hour a - like can charm, each hour, each

thee each hour a - like can charm, each hour a - like, each

thee each hour a - like can charm, each hour a - like, each

hour a - like can charm, All sea - sons and their change; The

hour a - like can charm, All sea - sons and their change;

hour a - like can charm, All sea - sons and their change;

sun at noon, the shades at night, the sun at noon, the

the shades at night, the sun at noon, the

The sun at noon, the shades at night, the sun at noon, the

shades at night, While thus with thee I range - - - - - - - - - - - - - -

shades at night, While thus with thee I range, The sun at noon, the shades at

shades at night, The sun at noon, the shades at

- - - - While thus, while thus with thee I range.

night, While thus, while thus with thee I range.

night, While thus with thee, while thus with thee I range.

MADRIGAL, FOR FOUR VOICES.*

See the ear - ly dawn is break - ing,

See the ear - ly dawn, see the ear - ly dawn, the ear - ly

See the ear - ly dawn, see the ear - ly dawn, see the

See the ear - ly dawn, the ear - ly dawn,

see the ear - ly dawn is break - - - - - - - - - - - - - - - - ing, Au - ro - ra

dawn is break - - - - - ing, is break - - - - - - - - ing, Au - ro - ra is a-

ear - ly dawn is break - - - - - - - - - - - - - - - - ing, Au-

see the ear - ly dawn is break - - - - - - - - - - - - - - - - - ing, Au - ro - ra

is a - wak - ing, a - wak - - - - - - - - ing, a - wak - - - - -

wak - ing, Au - ro - ra is a - wak - - - - - - - - ing, a-

ro - ra is a - waking, Au - ro ra is a-

is a - wak - ing, Au - ro - ra is a - wak - ing, Au-

* Printed in England for the first time.

dance began to move Around, around the radiant sphere of cen - tral

began to move Around the radiant sphere of cen - tral

dance began to move Around the radiant sphere of cen - tral

dance began to move Around the radiant sphere of cen - tral

fire, A ne - ver ceasing, ne - ver, ne - ver si - - - - - - - lent choir.

fire, A ne - ver ceasing, ne - ver si - - - - - - - lent choir.

fire, A ne - ver ceasing, ne - ver si - lent choir.

fire, A ne - ver ceasing, ne - ver si - lent choir.

MADRIGAL FOR FOUR VOICES.

THOMAS MORLEY.
From his "Madrigals to Four Voices." 1594.

April is in my mistress' face, April is in my mistress'

April is in my mistress', my mis - tress' face, April is in my

April is in my mis-

April is in my mistress'

face, my mis - tress' face, A - pril is in my mistress' face, And

mis - tress' face, A - pril is in my mistress' face, And

tress' face, A - pril is in my mistress' face, my mistress' face,

face, A - pril is in my mistress' face, my mistress' face,

Ju - ly in her eyes hath place, and Ju - ly in her

Ju - ly in her eyes hath place, and Ju - ly

And Ju - ly in her eyes hath

And Ju - ly in her eyes hath

1st time. 2nd time.

eyes, in her eyes hath place: place: With - in her bo-

1st time. 2nd time.

in her eyes hath place, in her eyes hath place: place: With - in her bo-

1st time. 2nd time.

place, in her eyes hath place: place: With - in her bo-

1st time. 2nd time.

place, in her eyes hath place: place:

GLEE FOR FOUR VOICES.

R. J. S Stevens, Gres. Prof. Mus.
The poetry from Shakspeare.

Spiritoso.

Alto. — *f* — Crabbed Age and Youth cannot live to - ge - ther,

1st Tenor. — *f* — Crabbed Age and Youth cannot live to - ge - ther,

2nd Tenor. — *f* — Crabbed Age and Youth, Age and Youth cannot live to - ge - ther,

Bass. — *f* — Crabbed Age and Youth, Age and Youth cannot live to - ge - ther,

Youth is full of plea - sure, Age is full of care, Age is full of

Youth is full of plea - sure, Age is full of care, Age is full of

Youth is full of plea - sure, Age is full of care, Age is full of

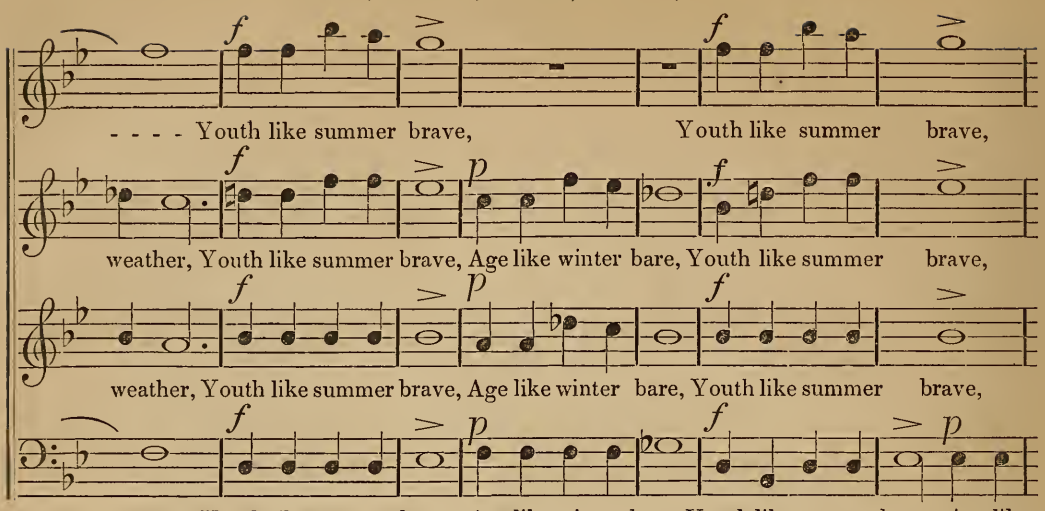
Youth is full of plea - sure, Age is full of care, Age is full of

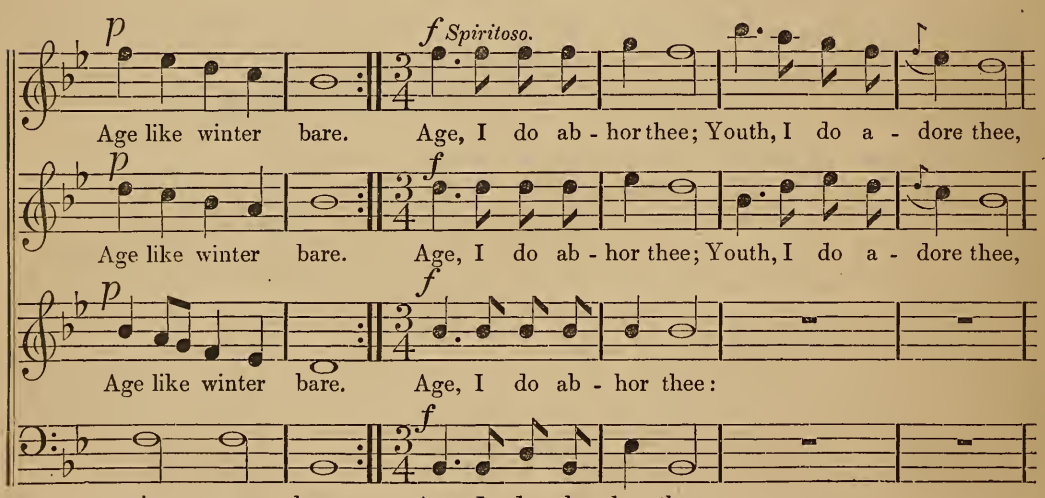
f — care, Youth like summer morn, *p* — Age like winter weather, Age - - - - - - - - *tenuto.*

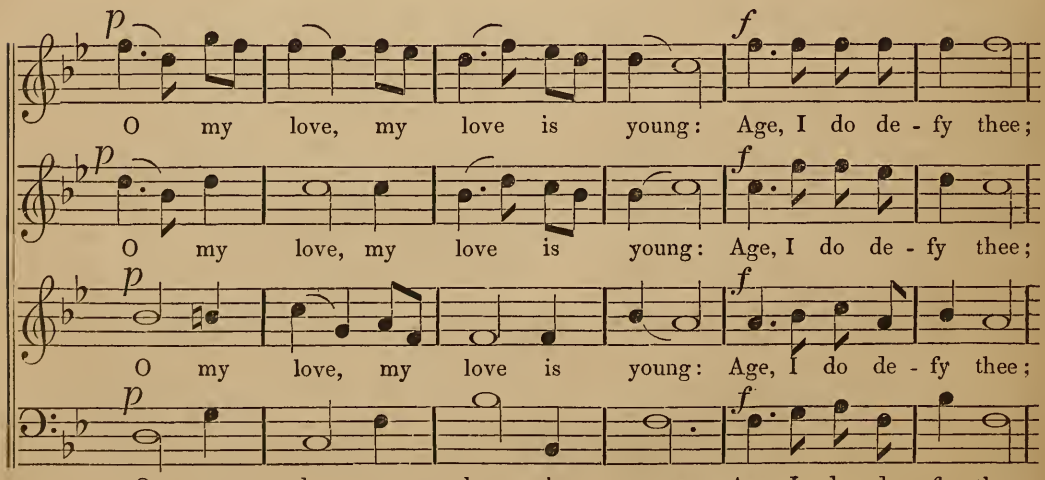
f — care, Youth like summer morn, *p* — Age like winter weather, *pp* — Age like winter

care, *p* — Age like winter weather, *pp* — Age like winter

care, Age - - - - - - - - *tenuto.*


f
- - - - Youth like summer brave, Youth like summer brave,
f p f
weather, Youth like summer brave, Age like winter bare, Youth like summer brave,
f p f
weather, Youth like summer brave, Age like winter bare, Youth like summer brave,
f p f p
- - - - Youth like summer brave, Age like winter bare, Youth like summer brave, Age like


p f Spiritoso.
Age like winter bare. Age, I do ab - hor thee; Youth, I do a - dore thee,
p f
Age like winter bare. Age, I do ab - hor thee; Youth, I do a - dore thee,
p f
Age like winter bare. Age, I do ab - hor thee:
f
win - ter bare. Age, I do ab - hor thee:


p f
O my love, my love is young: Age, I do de - fy thee;
p f
O my love, my love is young: Age, I do de - fy thee;
p f
O my love, my love is young: Age, I do de - fy thee;
p f
O my love, my love is young: Age, I do de - fy thee;

p dolce. *pp*

O sweet shepherd, hie thee, O sweet shepherd, hie thee, For me-

p *pp*

O sweet shepherd, hie thee, O sweet shepherd, hie thee, For me-

pp

O sweet shepherd, hie thee, For me-

p *pp*

O sweet shepherd, O sweet shepherd, hie thee, For me-

ff *p*

thinks thou stayest too long. Age, I do de - fy thee, O sweet shepherd,

ff *p*

thinks thou stayest too long. Age, I do de - fy thee, O sweet shepherd,

ff

thinks thou stayest too long. Age, I do de - fy thee,

ff

thinks thou stayest too long. Age, I do de - fy thee,

pp *cres.*

hie thee, O sweet shepherd, hie thee, For me - thinks thou stay - est too

pp *cres.*

hie thee, O sweet shepherd, hie thee, For me - thinks thou stay - est too

pp *cres.*

O sweet shepherd, hie thee, For me - thinks thou stay - est too

p *pp* *cres.*

O sweet shepherd, O sweet shepherd, hie thee, For me - thinks thou stay - est too

p *cres.* *f*

long, for me - thinks thou stay - est too long.

p *cres.* *f*

long, for me - thinks thou stay - est too long.

p *cres.* *f*

long, for me - thinks thou stay - est too long.

p *cres.* *f*

long, for me - thinks thou stay - est too long.

QUARTET, OR CHORUS.

Chiefly taken from Hasse, and adapted to English words.

Andante con moto.

Hap - py shep - herds

Hap - py shep - herds

Hap - py shep - herds

Hap - py shep - herds

here en - joy - ing Sweet con - tent and

here en - joy - ing Sweet con - tent and

here en - joy - ing Sweet con - tent and

here en - joy - ing Sweet con - tent and

calm re - pose, Peace - ful toil your

calm re - pose, Peace - ful toil your

calm re - pose, Peace - ful toil your

calm re - pose, Peace - ful toil your

days em - ploy - ing, Slumbers light your la - bours

days em - ploy - ing, Slumbers light your la - bours

days em - ploy - ing, Slumbers light your la - bours

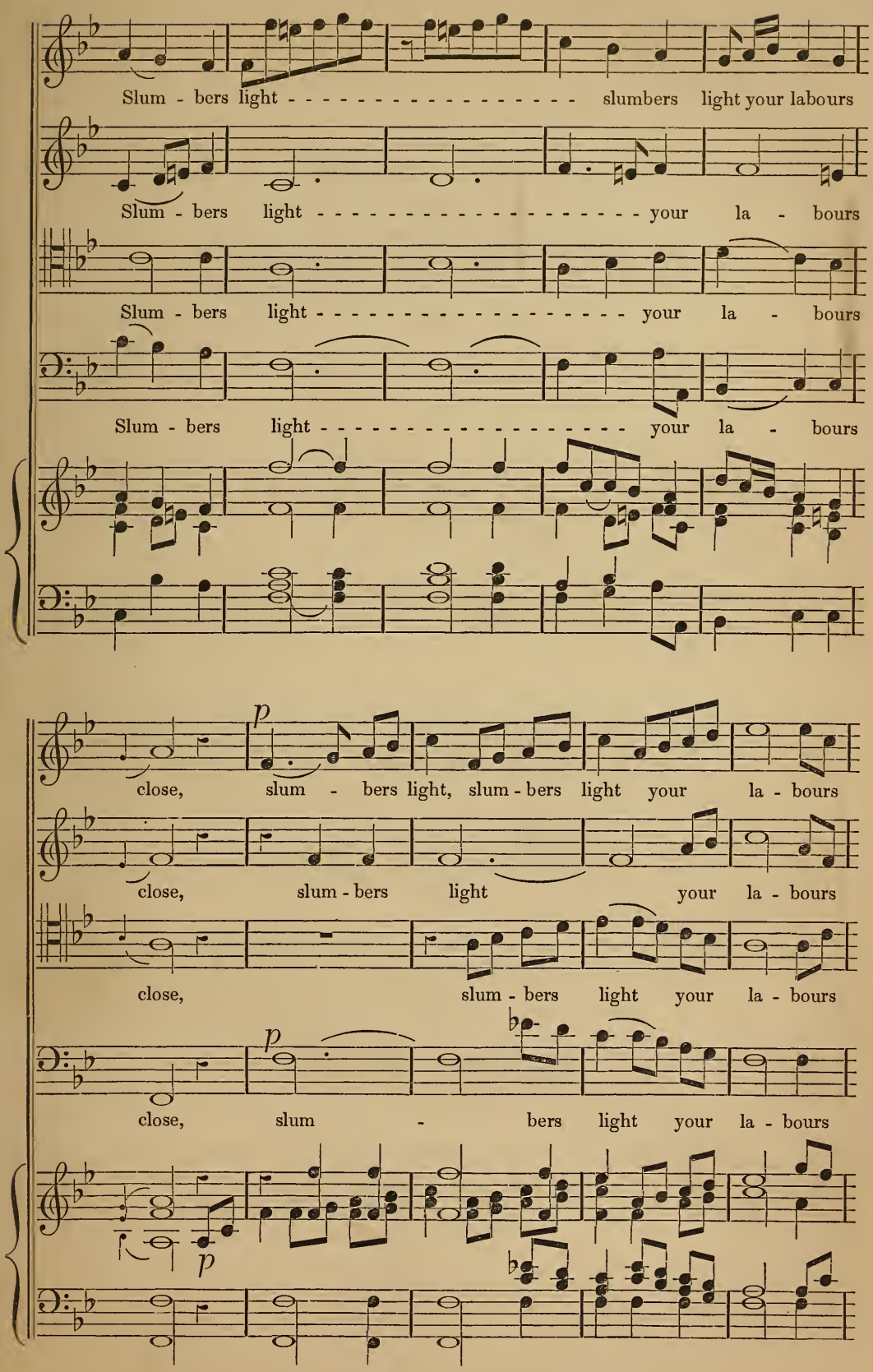
days em - ploy - ing, Slumbers light your la - bours

close. Peaceful toil your days em - ploy - ing,

close. Peaceful toil your days em - ploy - ing,

close.

close.


Slum - bers light - - - - - - - - - - - - - - - - - slumbers light your labours
Slum - bers light - your la - bours
Slum - bers light - - - - - - - - - - - - - - - - - - - your la - bours
Slum - bers light - - - - - - - - - - - - - - - - - - - your la - bours
p
close, slum - bers light, slum - bers light your la - bours
close, slum - bers light your la - bours
close, slum - bers light your la - bours
p
close, slum - bers light your la - bours
p

close: Hap - py shep - herds, here en - joy - ing

close: Hap - py shep - herds, here en - joy - ing

close: Hap - py shep - herds, here en - joy - ing

close: Hap - py shep - herds, here en - joy - ing

Sweet con - tent and calm re - pose: Hap - py shep - herds,

tr

Sweet con - tent and calm re - pose:

Sweet con - tent and calm re - pose: Hap - py shep - herds,

Sweet con - tent and calm re - pose: Happy shep - herds,

here en - joy - ing Sweet - - - - - - - - - - con-

here en - joy - ing, hap - py shep - herds,

en - joy - ing, hap - py shep - herds,

en - joy - ing Sweet - - - - - - - - - - - con-

tent - - - - - - - - - - - - - sweet con - tent and

here en - joy - ing Sweet con - tent and

here en - joy - ing Sweet con - tent and

tent - - - - - - - - - - - - sweet - con - tent and

Slentando.

calm re - pose -

calm re - pose, calm re - pose, re - pose - - - - - - - -

calm re - pose, and calm re - pose - - - - - - - -

calm re - pose, calm re - pose, re - pose - - - - - - - -

Slentando.

GLEE, FOR THREE VOICES.

Allegretto. DR. CALLCOTT.

Poor insect! poor insect! what a lit - tle day,

Poor insect! poor insect! what a lit - tle day,

Poor insect! poor insect! what a lit - tle

what a lit - tle day Of sun - ny bliss is thine, what a

what a lit - tle day Of sun - ny bliss is thine, what a

day, what a lit - tle day, what a lit - tle

MADRIGAL, FOR FOUR VOICES.

JOHN BENNETT.
From his "Madrigals to four voices. 1599."

p

Thyr - sis, sleepest thou, sleepest thou, sleep-

p

Thyr - sis, sleep - est thou, sleepest thou, sleep - est,

p

Thyr - sis, sleepest thou, sleep - est thou, sleep - est,

p

Thyr - sis, sleepest thou, sleep - est thou, sleep - est,

f

est thou, sleepest thou? Hol - la, holla, holla, holla, holla, hol-

f

sleep - est thou? Hol - la, hol -

f

sleep - est thou? Hol - la, holla, holla, holla, holla, hol-

f

sleep - est thou? Hol - la, holla, holla, holla, holla, hol-

la, let not sorrow slay thee, "Hold up thy head,

la, let not sorrow slay thee, "Hold up thy head, man! hold up

la, let not sorrow, let not sorrow slay thee, "Hold up thy

la, let not sorrow slay thee, "Hold up thy head, man! hold

p

man! hold up thy head, man!" saith the gen - tle Me - li - bœ-

p

thy head, man!" saith the gen - tle Me - li - bœ - - - - - - - -

p

head, - - - - - man!" saith the gentle, gen - tle Me - li - bœ - us:

p

up thy head, man!" saith the gen - tle Me - li - bœ - us, Me - li - bœ-

f

us: See, summer comes a - gain, the coun - try's pride a - dorn-

f

us: See, summer comes a - gain, the

f

See, summer comes a - gain, the country's pride adorn - - - - - - -

f

us: See, summer comes a - gain, the coun - try's

- - - - - - ing, see, summer comes a - gain, the coun - try's pride adorn-

coun - try's pride adorn - ing, see, summer comes a - gain, the

ing, see, summer comes a - gain, the country's pride adorn - ing, the

pride adorn - ing, see, summer comes a - gain, the country's

ing, a - dorn - ing; Cuc - koo, cuc - koo

coun - try's pride a - dorn - ing; Hark, how the cuc - koo sing-

country's pride adorn - ing; Hark, how the cuckoo sing - eth,

pride a - dorn - ing; Hark, how the cuckoo sing - eth,

sing - eth, cuc - koo singeth, hark, how the cuckoo singeth, cuc-

eth, cuc - koo sing - eth, cuc - koo sing - eth, sing - - - - - - -

hark, how the cuckoo singeth, singeth, hark, how the cuckoo sing -

the cuc - koo sing - eth, hark, how the cuckoo singeth, sing -

p

koo, This fair A - pril morn - ing, A - pril morn - ing. "Oh,"

p

eth, This fair A - pril morn - - - - - - - - - ing. "Oh," said the

p

eth, This fair A - pril morn - ing. "Oh," said the shep - herd,

p

eth, This fair A - pril morn - ing. "Oh," said the

said the shepherd, and sigh'd as one all un - done, "Let

shepherd, and sigh'd, and sigh'd as one all un - done, un-

and sigh'd, and sigh'd as one all un - done,

shepherd, and sigh'd, and sigh'd as one all un-

f

me alone, a - las! and drive him back to Lon - don, and

f

done, "Let me alone, a - las! and drive him back to London, drive him back to

"Let me alone, a - las! a - lone, a - las!

f

done, "Let me alone, a - las! and

drive him back to London, and drive him back to London, and drive him back to

Lon - don, and drive him back to Lon - don, and

f

and drive him back to Lon - don,

drive him back to Lon - don, to Lon - don, and

Lon - don, and drive him back to Lon - don, to Lon - don.

drive him back to London, to Lon - don, to Lon - - - - - - - don.

and drive him back to Lon - don, to Lon - don.

drive him back to Lon - don, to Lon - don.

ELEGY

ON THE DEATH OF MR. SHENSTONE.

Slow. Dr. Arne.

Alto. Come, shepherds, we'll follow the hearse, We'll see our lov'd Co - ry - don

1st Tenor. Come, shepherds, we'll follow the hearse, We'll see our lov'd Co - ry - don

2nd Tenor. Come, shepherds, we'll follow the hearse, We'll see our lov'd Co - ry - don

Bass. Come, shepherds, we'll follow the hearse, We'll see our lov'd Co - ry - don

laid; Though sor - row may blemish the verse, Yet let

laid; Though sor - row may blemish the verse, Yet let the soft

laid; Though sor - row may blemish the verse, let the soft

laid; Though sor - row may blemish the verse, Yet let the soft

the soft tribute be paid, let the soft tribute be paid. They

tribute be paid, let, let the soft tribute be paid. They

tribute be paid, let the soft, the soft tribute be paid. They

tribute be paid, let the soft tribute be paid. They

call'd him the pride of the plain, In sooth he was gen - tle and kind, He

call'd him the pride of the plain, In sooth he was gen - tle and kind, He

call'd him the pride of the plain, In sooth he was gen - tle and kind, He

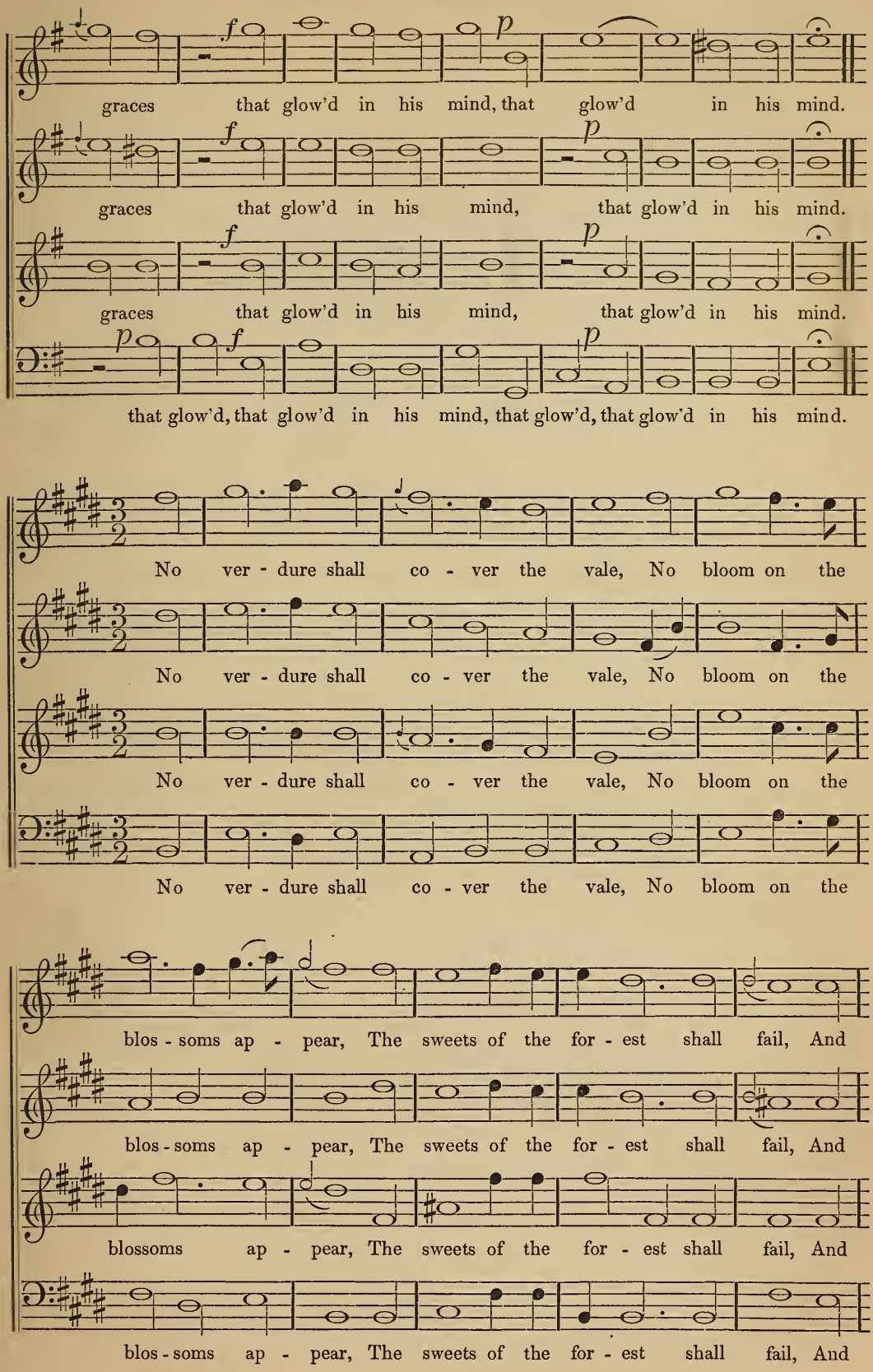
call'd him the pride of the plain, In sooth he was gen - tle and kind,

mark'd in his e - le - gant strain, The gra - ces, the

mark'd in his e - le - gant strain, The gra - ces, the

mark'd in his e - le - gant strain, The gra - ces, the

He mark'd in his e - le - gant strain, The gra - ces, the gra - ces


f p
graces that glow'd in his mind, that glow'd in his mind.
f p
graces that glow'd in his mind, that glow'd in his mind.
f p
graces that glow'd in his mind, that glow'd in his mind.
p f p
that glow'd, that glow'd in his mind, that glow'd, that glow'd in his mind.
No ver - dure shall co - ver the vale, No bloom on the
No ver - dure shall co - ver the vale, No bloom on the
No ver - dure shall co - ver the vale, No bloom on the
No ver - dure shall co - ver the vale, No bloom on the
blos - soms ap - pear, The sweets of the for - est shall fail, And
blos - soms ap - pear, The sweets of the for - est shall fail, And
blossoms ap - pear, The sweets of the for - est shall fail, And
blos - soms ap - pear, The sweets of the for - est shall fail, And

win - ter dis - co - lour the year. No birds in our hedg - es shall

win - ter dis - co - lour the year. No birds in our hedg - es shall

win - ter dis - co - lour the year. No birds in our hedg - es shall

win - ter dis - co - lour the year. No birds in our hedg - es shall

sing, Our hedg - es so vo - cal be - fore, Since he that should

sing, Our hedg - es so vo - cal be - fore, Since he that should

sing, Our hedg - es so vo - cal be - fore, Since he that should

sing, Our hedg - es so vo - cal be - fore, Since he that should

welcome the spring, Can hail the gay sea - son no more.

welcome the spring, Can hail the gay sea - son no more.

welcome the spring, Can hail the gay sea - son no more.

welcome the spring, Can hail the gay sea - son no more.

BALLET.

THOMAS WEELKES.

1st Treble. On the plains, Fairy trains, Were a treading measures,

2nd Treble. On the plains, Fairy trains, Were a tread - ing measures,

Alto. On the plains, Fairy trains, Were a tread - ing measures,

Tenor. On the plains, Fairy trains, Were a tread - ing measures,

Bass. On the plains, Fairy trains, Were a tread - ing measures,

were a tread - ing measures; Satyrs play'd, Dryads stay'd, To partake their plea-

were a treading mea - sures; Satyrs play'd, Dryads stay'd, To partake their plea-

were a tread - ing measures; Satyrs play'd, Dryads stay'd, To partake their plea-

were a tread - ing measures; Satyrs play'd, Dryads stay'd, To partake their plea-

were a tread - ing measures; Satyrs play'd, Dryads stay'd, To partake their plea-

sures, Fa la, fa la, fa la, fa la, fa la

sures, Fa la, fa la, fa la, fa la, fa la

sures, Fa la, fa la, fa la, fa la

sures, Fa la, fa la, fa la, fa la la la

sures, Fa la, fa la, fa la, fa la la la

1st time. 2nd time.

la la la la. On the la. Nymphs begin to come in quickly,

1st time. 2nd time.

la la la la la la. On the la. Nymphs begin to come in quickly,

1st time. 2nd time.

la la. On the la. Nymphs begin to come in quickly,

1st time. 2nd time.

la la la la. On the la. Nymphs begin to come in quickly,

1st time. 2nd time.

la la. On the la. Nymphs begin to come in quickly,

Thick and three - fold; Now they dance, Now they prance, Now they dance,

Thick and three - fold; Now they dance, Now they prance, Now they dance,

Thick and three - fold; Now they dance, Now they prance, Now they dance,

Thick and three - fold; Now they dance, Now they prance, Now they dance,

Thick and three - fold; Now they dance, Now they prance, Now they dance,

Now they prance, Present there to be - hold, present there

Now they prance, Present there to be - hold, present there to be-

Now they prance, Present there to be - hold, present there

Now they prance, Present there to be - hold, present there

Now they prance, Present there to be-

to behold: Fa la la la la la la, fa la la la, fa

hold, to behold: Fa la la la la la la, fa la la la, fa

to behold: Fa la la la la la la, fa la la la la la

to behold: Fa la la la la la, la, fa la la la la la, fa

hold: Fa la la la la la la, fa la la la, fa

la la la la la la la, fa la la la la la.

la la la la la la la, fa la la.

la la la la, fa la la la la.

la la la la la la la, fa la la la.

la la la la la la la la la la la la la la la.

long live fair O - ri - a - na,

f

O - ri - a - na, long live fair O - ri - a - na, long live

cres.

long live fair O - ri - a - na, long live fair O - ri-

cres.

live fair O - ri - a - na, long live fair O - ri-

cres.

O - ri - a - na, long live, long live fair O - ri - a - na,

f

fair O - ri - a - na, fair O - ri - a - na.

fair O - ri - a - na, fair O - ri - a - na.

a - na, long live fair O - ri - a - na.

f

a - na, long live fair O - ri - a - na.

f

long live fair O - ri - a - na.

GLEE, FOR THREE VOICES.

BERG.

Lightly tread, 'tis hallow'd ground. Hark! a - bove, be - low, a -

Lightly tread, 'tis hallow'd ground. Hark! a - bove, be - low, a -

Lightly tread, 'tis hallow'd ground. Hark! a - bove, be - low, a -

round, Fai - ry bands their vi - gils keep, While frail mortals sink to sleep;

round, Fai - ry bands their vi - gils keep, While frail mortals sink to sleep;

round, Fai - ry bands their vi - gils keep, While frail mortals sink to sleep;

mez.

Gilds the brook that bubbling plays,

p *mez.*

And the moon with fee - ble rays Gilds the brook that bubbling plays,

p *mez.*

And the moon with fee - ble rays Gilds the brook that bubbling plays,

As in mur - murs soft it flows— Mu - sic meet for lov - ers' woes.

As in murmurs soft it flows— Mu - sic meet for lov - ers' woes.

As in murmurs soft it flows— Mu - sic meet for lovers' woes.

GLEE, FOR FOUR VOICES.*

SAMUEL WEBBE.
The words by CUNNINGHAM.

Allegretto.

Swiftly, swiftly from the mountain's brow Shadows, shadows

Swiftly from the mountain's brow Shadows,

Swiftly from the mountain's brow

Swiftly, swiftly from the mountain's brow Shadows nurs'd, shadows

dim. *p* *f*

nurs'd by night re - tire, re - tire, Swiftly, swiftly from the mountain's

dim. *p* *f*

shadows nurs'd by night re - tire, re - tire, Swiftly from the mountain's

dim. *p* *f*

Shadows nurs'd by night re - tire, re - tire, Swiftly from the mountain's

dim. *p* *f*

nurs'd by night re - tire, re - tire, - - - - - - - - from the mountain's

p

brow Shadows, shadows, nurs'd by night re - tire, re - tire,

p

brow Shadows, shadows nurs'd by night re - tire, re - tire,

p

brow Shadows nurs'd by night re - tire, re - tire, re-

p

brow Shadows nurs'd, shadows nurs'd by night re - tire, re - tire,

* This Glee gained the Catch Club prize in 1788.

Dolce.

And the peeping sunbeams now - - - - - - - - - - - - now Paint with

And the peeping sunbeams now - - - - - - - - - - - - now Paint with

tire, - - - - - - - - - - - - And the peeping sunbeams now Paint with

tire, - - - - - - - - - - - - And the peeping sunbeams now Paint with

gold, now paint with gold, now paint with gold the village

gold, now, now paint with gold, now paint with gold the vil - lage

gold, now paint with gold, now paint with gold the village

gold, now paint with gold, now paint with gold the village

spire, And the peeping sunbeams now - - - - - - - - - - - - - - -

spire, And the peeping sunbeams now - - - - - - - - - - - - - - -

spire, And the peeping sunbeams now

spire, And the peeping sunbeams, and the peeping sunbeams now

now Paint with gold, now paint with gold, now paint with

now Paint with gold, now, now paint with gold, now paint with

Paint with gold, now paint with gold, now paint with

Paint with gold, now paint, now paint with gold, now paint with

gold the village spire. Sweet, oh sweet the

gold the vil - lage spire. Sweet, oh

gold the village spire.

gold the village spire.

war - - - - - - - - bling throng, Sweet, - - - - - oh

sweet the warbling throng, the warbling throng, Sweet, - - - - - oh

Sweet, oh sweet the war - bling throng,

Sweet, oh sweet the war - bling throng,

sweet the war - bling throng, On the

sweet the war - bling throng, the war - bling throng,

Sweet, oh sweet the war - bling throng,

Sweet, oh sweet the war - bling throng,

white emblossom'd spray, the white emblossom'd spray, On the

On the white emblossom'd spray;

On the white emblossom'd spray, on the white emblossom'd spray;

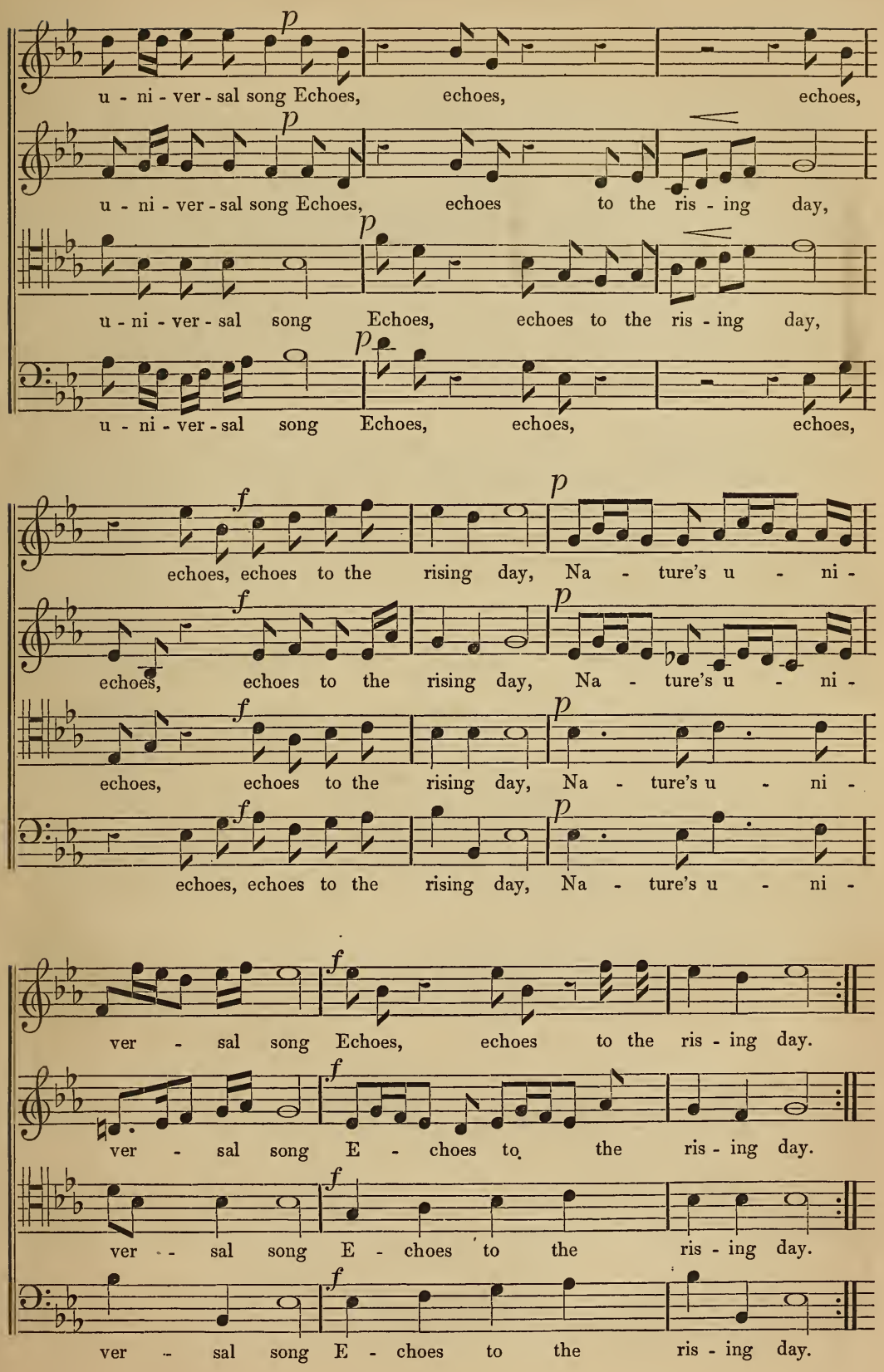
On the white emblossom'd spray, on the

white emblossom'd spray; Nature's u - ni - ver - sal song, Nature's

Nature's

Nature's u - ni - ver - sal song, - - - - - - - Nature's

white emblossom'd spray; Nature's


p
u - ni - ver - sal song Echoes, echoes, echoes,
p
u - ni - ver - sal song Echoes, echoes to the ris - ing day,
p
u - ni - ver - sal song Echoes, echoes to the ris - ing day,
p
u - ni - ver - sal song Echoes, echoes, echoes,
f
echoes, echoes to the rising day, Na - ture's u - ni -
p
f
echoes, echoes to the rising day, Na - ture's u - ni -
p
f
echoes, echoes to the rising day, Na - ture's u - ni -
p
f
echoes, echoes to the rising day, Na - ture's u - ni -
p
f
ver - sal song Echoes, echoes to the ris - ing day.
f
ver - sal song E - choes to the ris - ing day.
f
ver - sal song E - choes to the ris - ing day.
f
ver - sal song E - choes to the ris - ing day.

ROUND, FOR THREE VOICES.

1 Like sha - dows glid - - - - - - ing, glid - ing o'er the

2 Like shadows glid - - - - - - - - - - - - - - ing, glid - ing o'er the

3 Like shadows glid - ing o'er the

plain, Or clouds that roll - - - - - - - suc - ces - sive on, Man's bu - sy

plain, Or clouds that roll - - - - - - - - - - - - suc - ces - sive on, Man's bu-

plain, Or clouds that roll suc - ces - sive on, Man's bu - sy

ge - ner - a - tions pass, And while we gaze, we gaze

sy gener - a - tions pass, And while we gaze, - - - and

ge - ner - a - tions pass, And while we gaze, - - - and

their forms are gone, And while we gaze their forms are gone. 2

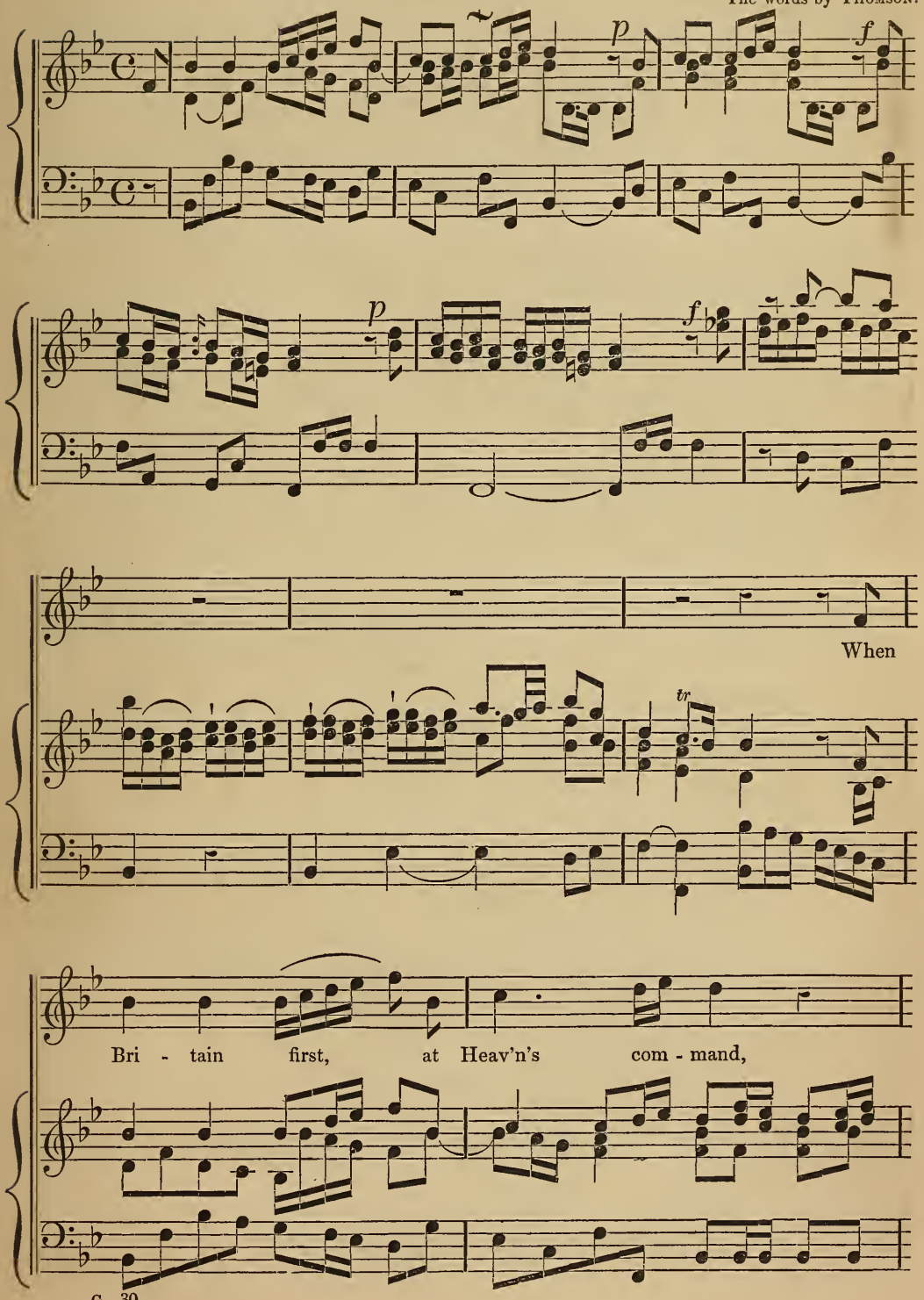
while we gaze their forms are gone, - - - - - - their forms are gone. 3

while we gaze their forms are gone, - - - - - their forms are gone. 1

RULE BRITANNIA.

FROM THE MASQUE OF ALFRED.

DR. ARNE. 1740.
The words by THOMSON.



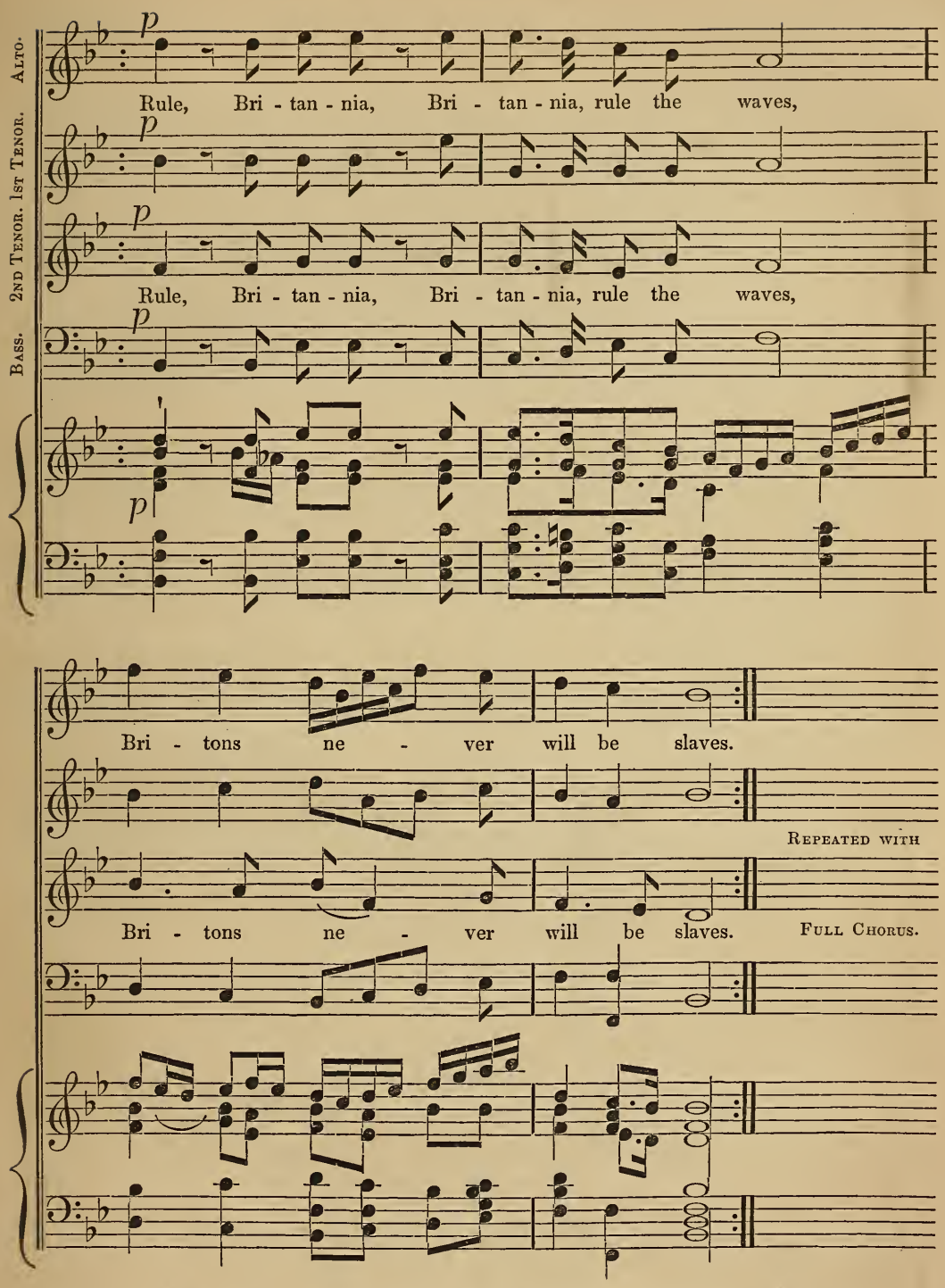
A - rose - - - - - - - - - from out the a - zure

main, arose, arose from out the a - zure main,

tr

This was the charter, the charter of the

land, And guar - dian an - gels sung this strain:



2
The nations, not so blest as thee,
Must, in their turns, to tyrants fall;
While thou shalt flourish great and free,
The dread and envy of them all.
Rule, &c.

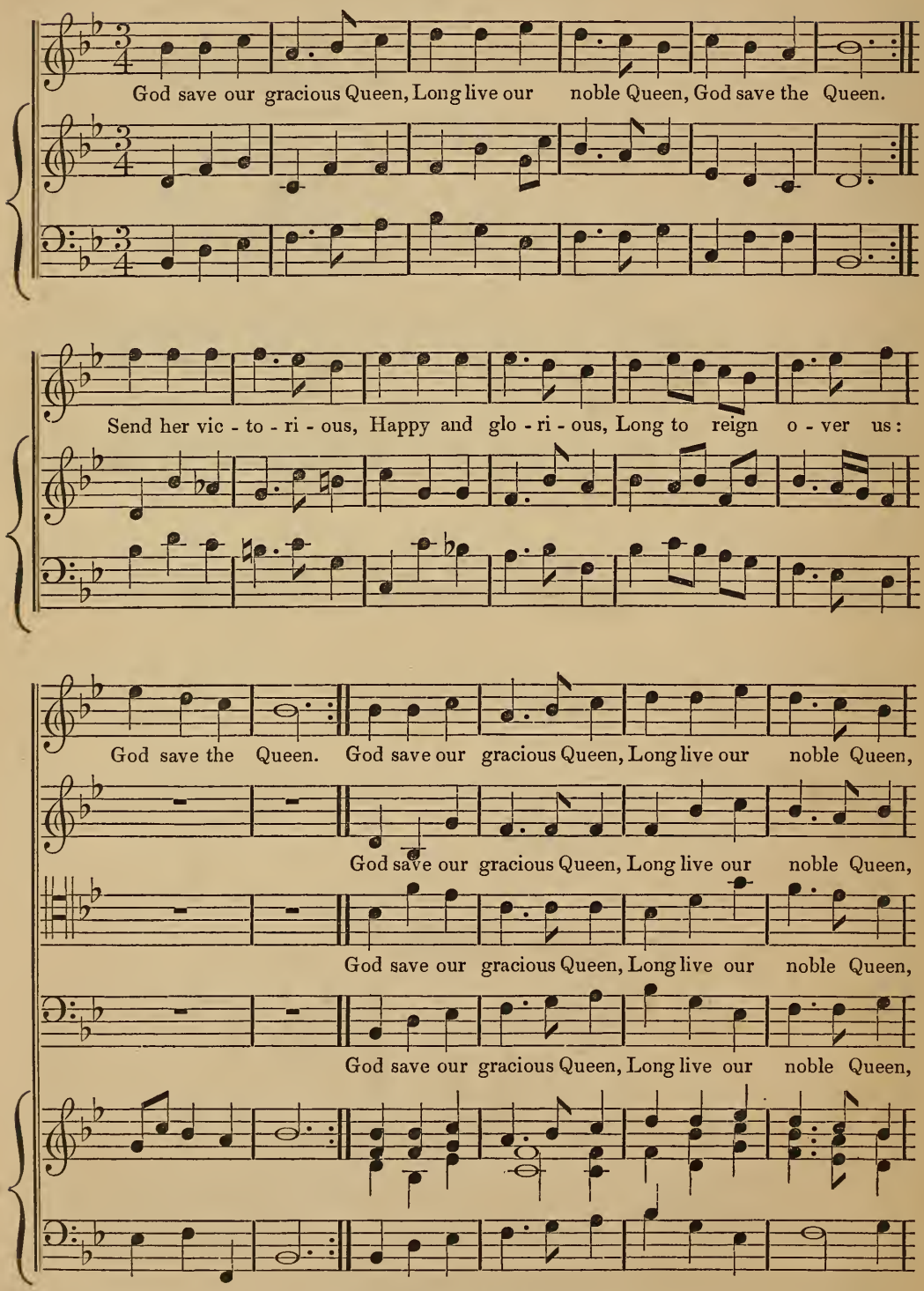
3
Still more majestic shalt thou rise,
More dreadful from each foreign stroke:
As the loud blast that tears the skies,
Serves but to root thy native oak.
Rule, &c.

4
Thee haughty tyrants ne'er shall tame:
All their attempts to bend thee down
Will but arouse thy generous flame,
But work their woe, and thy renown.
Rule, &c.

5
To thee belongs the rural reign;
Thy cities shall with commerce shine;
All thine shall be the subject main,
And every shore it circles thine.
Rule, &c.

6
The Muses, still with Freedom found,
Shall to thy happy coast repair:
Blest Isle! with matchless beauty crown'd,
And manly hearts to guard the fair.
Rule, Britannia! rule the waves;
Britons never will be slaves.

GOD SAVE THE QUEEN.*



* It is usual, in public, to sing each verse of this Anthem solo, and then repeat in chorus. The accompaniment to the solo above is so written that it may be sung by a second treble and bass, and form a trio.

God save the Queen. Send her vic - to - ri - ous, Happy and glo - ri - ous,

God save the Queen. Send her vic - to - ri - ous, Happy and glo - ri - ous,

God save the Queen. Send her vic - to - ri - ous, Happy and glo - ri - ous,

God save the Queen. Send her vic - to - ri - ous, Happy and glo - ri - ous,

Long to reign o - ver us: God save the Queen.

Long to reign o - ver us: God save the Queen.

Long to reign o - ver us: God save the Queen.

Long to reign o - ver us: God save the Queen.

2

O Lord our God, arise,
Scatter her enemies,
And make them fall;
Confound their politics,
Frustrate their knavish tricks:
On thee our hopes we fix,
God save us all.

3

Thy choicest gifts in store
On her be pleased to pour,
Long may she reign;
May she defend our laws,
And ever give us cause
To sing with heart and voice,
God save the Queen.

The celebrated Air "God save the Queen" first became known to the public in 1745, when it was introduced at Covent Garden Theatre, by Dr. Arne, during the time of the Scotch Rebellion, under the title of "A Loyal Song." Arne told Dr. Burney that "he had not the least knowledge who was the composer, nor could he guess who wrote it." It has since been attributed to Carey, Dr. Bull, Purcell, Antony Young, and others, but with equal absence of documentary evidence on which reliance can be placed. The copy of 1745 (printed on a half sheet) contains a fourth verse, as follows:

Lord, grant that Marshal Wade
May, by thy mighty aid,
  Victory bring—
May he sedition hush,
And like a torrent rush
Rebellious Scots to crush,
  God save the King.

AIR HARMONIZED FOR THIS WORK

BY EDWARD TAYLOR. MR. SNOW.*

Andante.

What cru - el pains Co - rin - na takes, To force that

What cru - el pains Co - rin - na takes, To force that

What cru - el pains Co - rin - na takes, To force that

What cru - el pains Co - rin - na takes, To force that

harm - less frown, When not a charm her face for -

harm - less frown, When not a charm her face for -

harm - less frown, When not a charm her face for -

harm - less frown, When not a charm her face for -

* Of Snow nothing more is known than that his name appears, with those of H. Purcell, Dr. Blow, and others of less note, as the composer of several Songs in the "Theater of Musick," a collection of Songs, Duets, &c., published, in Three Books, by Henry Playford, in the years 1684, 1685, and 1687. From this work, which contains many of Purcell's Songs no where else to be found, the above melody is taken.

sakes; Love can - not lose his own. So sweet a

sakes; Love can - not lose his own. So sweet a

sakes; Love can - not lose his own. So sweet a

sakes; Love can - not lose his own. So sweet a

face, so soft a heart, Such eyes, so bright, so kind, Be - tray, a-

face, so soft a heart, Such eyes, so bright, so kind, Be - tray, a-

face, so soft a heart, so soft a heart, Such eyes, so bright, so kind, Be - tray, a-

face, so soft a heart, so soft a heart, Such eyes, so bright, so kind, Be - tray, a-

las, the use - less art The fool - ish maid de - sign'd.

las, the use - less art The fool - ish maid de - sign'd.

las, the use - less art The fool - ish maid de - sign'd.

las, the use - less art The fool - ish maid de - sign'd.

MADRIGAL, FOR FIVE VOICES.

THOMAS WEELKES.
From his "Madrigals of five and six Parts. 1600."

Now is the bri - dals of fair Thora - lis, Where ev'ry shepherd tunes his

Now is the bri - dals of fair Thora - lis, Where ev'ry shepherd tunes his round-

Now is the bri - dals of fair Thora - lis, Where ev'ry shepherd tunes his

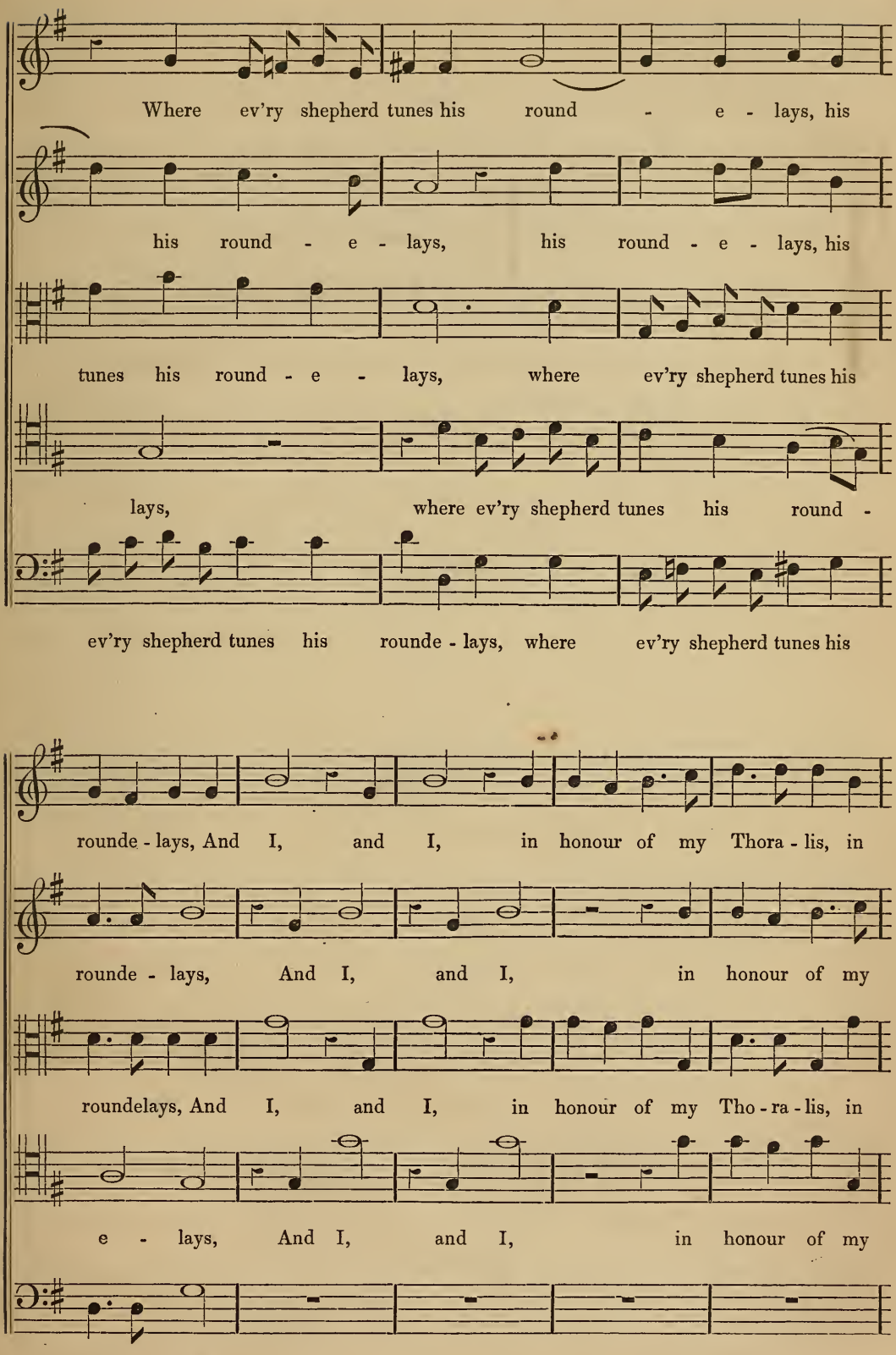
round - elays, his round - e - lays, his round - e - lays,

e - lays, where ev' - ry shepherd tunes

round - e - lays, where ev' - ry shepherd

Where ev' - ry shepherd tunes his rounde - lays, his round - e-

Where ev' - ry shepherd tunes his round - elays, where


Where ev'ry shepherd tunes his round - e - lays, his
his round - e - lays, his round - e - lays, his
tunes his round - e - lays, where ev'ry shepherd tunes his
lays, where ev'ry shepherd tunes his round -
ev'ry shepherd tunes his rounde - lays, where ev'ry shepherd tunes his
rounde - lays, And I, and I, in honour of my Thora - lis, in
rounde - lays, And I, and I, in honour of my
roundelays, And I, and I, in honour of my Tho - ra - lis, in
e - lays, And I, and I, in honour of my
rounde - lays,

honour of my Tho - ra - lis, in honour of my Tho - ra - lis, my Tho - ra - lis, Will

Tho - ra - lis, my Tho - ra - lis, in honour of my Tho - ra - lis, my Tho - ra - lis,

honour of my Tho - ra - lis, Tho - ra - lis, in honour of my Tho - ra - lis,

Tho - ra - lis, in honour of my Tho - ra - lis, in honour of my Tho - ra - lis,

And I, and I, in honour of my Tho - ra - lis, Will

not for - get to sing her gen - tle praise.

Will not for - get to sing her gen - tle praise.

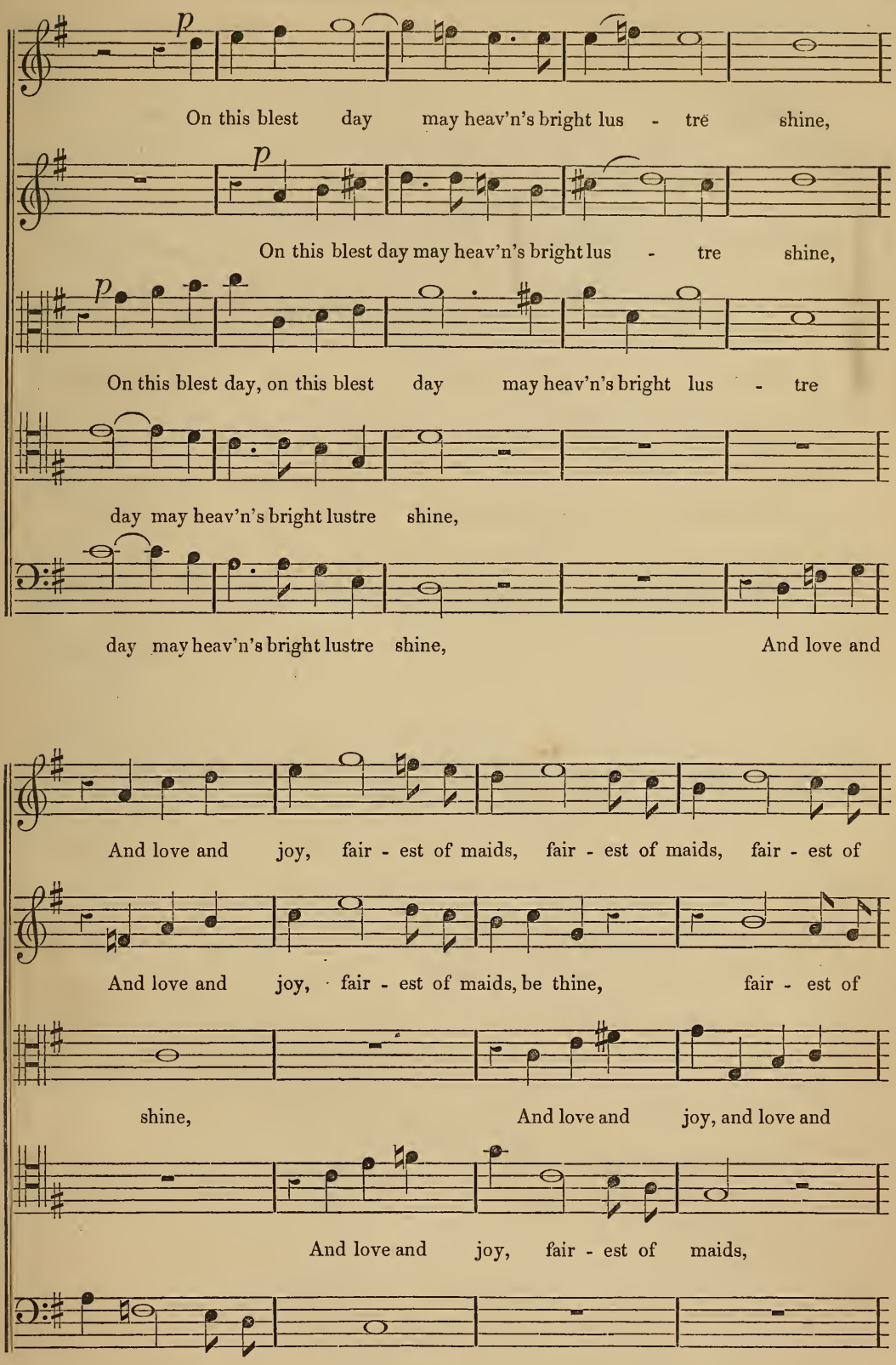
Will not for - get to sing her gen - tle praise.

p

Will not for - get to sing her gen - tle praise. On this blest

p

not for - get to sing her gen - tle praise. On this blest


p
On this blest day may heav'n's bright lus - tre shine,
p
On this blest day may heav'n's bright lus - tre shine,
p
On this blest day, on this blest day may heav'n's bright lus - tre
day may heav'n's bright lustre shine,
day may heav'n's bright lustre shine, And love and
And love and joy, fair - est of maids, fair - est of maids, fair - est of
And love and joy, fair - est of maids, be thine, fair - est of
shine, And love and joy, and love and
And love and joy, fair - est of maids,
joy, fair - est of maids,

maids, fair - est of maids, fair - est of maids, be thine,

cres.

maids, fair - est of maids, be thine, and love and

cres.

joy, fair - est of maids, be thine, fair - est of

cres.

and love and joy, fair - est of maids, be thine,

cres.

and love and joy, fair - est of

cres.

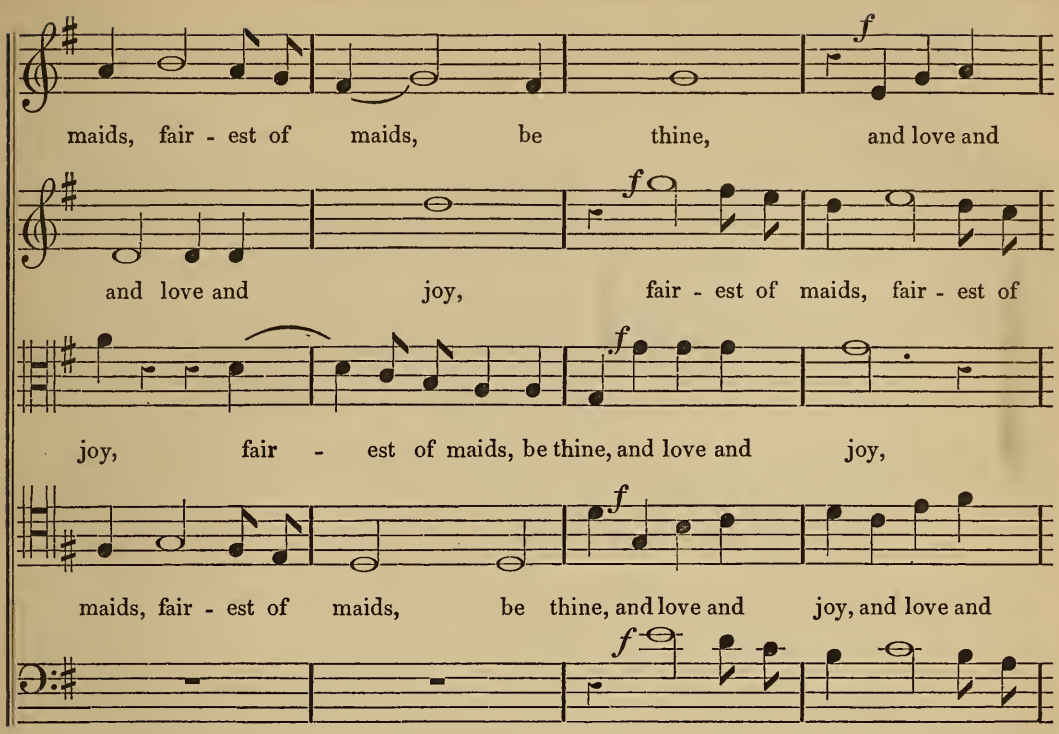
and love and joy, fair - est of

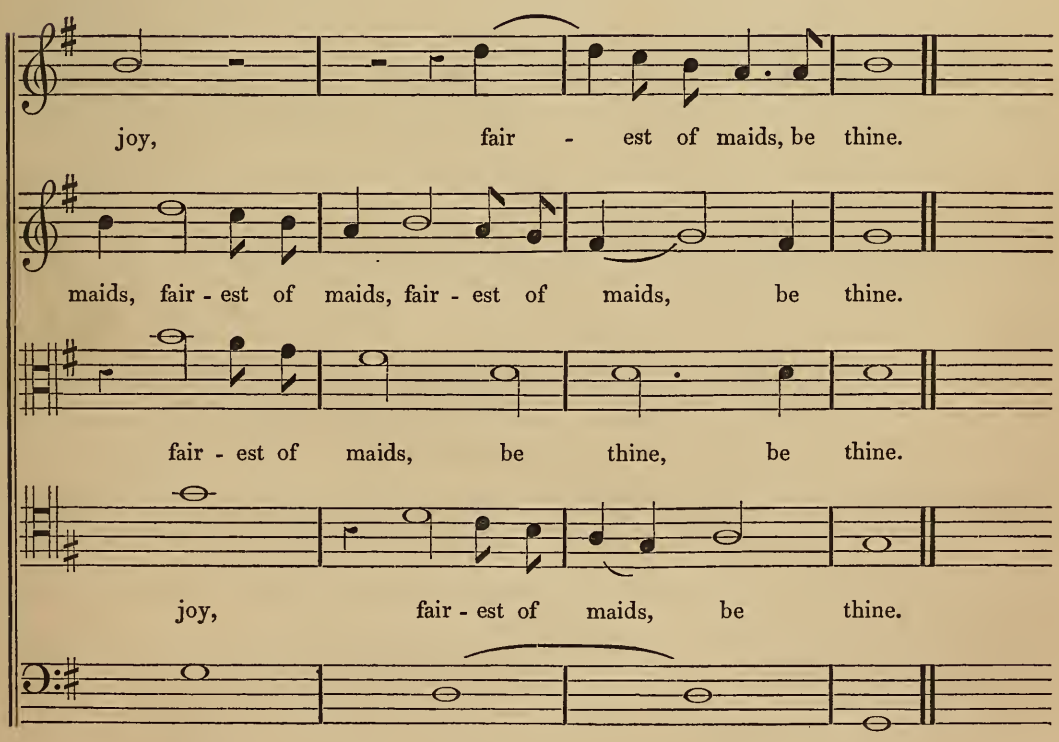
joy, fair - est of maids, fair - est of maids, be thine,

maids, fair - est of maids, and love and

fair - est of maids, fair - est of maids, fair - est of

maids, fair - est of maids, fair - est of maids, be thine,


f
maids, fair - est of maids, be thine, and love and
f
and love and joy, fair - est of maids, fair - est of
f
joy, fair - est of maids, be thine, and love and joy,
f
maids, fair - est of maids, be thine, and love and joy, and love and
f
fair - est of maids, fair - est of


joy, fair - est of maids, be thine.
maids, fair - est of maids, fair - est of maids, be thine.
fair - est of maids, be thine, be thine.
joy, fair - est of maids, be thine.
maids, be thine.

GLEE, FOR FIVE VOICES.*

SAMUEL WEBBE.
The words by MRS. CRADDOCK.

Andante.

You gave me your heart t' other day, I thought it as safe as my

You gave me your heart - - t' other day, I thought it as safe as my

You gave me your heart t' other day, I thought it as safe as my

You gave me your heart t' other day, I thought it as safe as my

You gave me your heart t' other day, I thought it as safe as my

p *f*

own, You gave me your heart t' o - ther day, I

p *f*

own, You gave - - - - - - - - - - - - - - me your heart t' o - ther day, I

p *f*

own, You gave me your heart, you gave me your heart t' other day, I

p *f*

own, your heart, you gave me your heart t' other day, I

p *f*

own, You gave me your heart - - - - - - - - - - - - - - - - t' other day, I

* This Glee gained the Catch Club prize in 1776.

thought it as safe as my own:

thought it as safe as my own: I've not lost it, not lost it, I've not

thought it as safe as my own: I've not lost it,

thought it as safe as my own: I've not lost it, not

thought it as safe as my own: I've not lost it, I've not

I've not lost it, but

lost it, I've not lost it, but what can I say? I've not lost it, but

I've not lost it, but what can I say - - - - - - - - - - -

lost, I've not lost it, but what can I say? I've not lost it, but

lost it, not lost it, but what can I say - - - - - - - - - - - - - -

cres. *p*

what can I say? Not your heart from mine can be known.

cres. *p*

what can I say? Not your heart from mine can be known.

cres. *p*

what can I say? Not your heart from mine can be known.

cres. *p*

what, but what can I say? Not your heart from mine can be known.

cres. *p*

- - - - - - what can I say? Not your heart from mine can be known.

CATCH, FOR THREE VOICES.

HENRY PURCELL.

1 Hark! Harry, Harry, hark! Har - ry, 'tis late, come

2 Say'st thou so? say'st thou so? say'st thou so, honest lad, what

3 Pish, pish! pish, pish! 'twas done in good part, to

let us be - gone, For Westminster Tom, by my truth, strikes one! 2

makes him so saucy, To strike one, and yet not tell us the cause why? 3

get us a - way, For he surely will double his blow if we stay. 1

SWISS EVENING SONG.

From "Bibliothek des Männergesanges." Zurich. 1843.

Alto.
Evening draws its veil a - round us, Now the raven seeks its

1st Tenor.
Evening draws its veil a - round us, Now the raven seeks its

2nd Tenor.
Evening draws its veil a - round us, Now the raven seeks its

Bass.
Evening draws its veil a - round us, Now the raven seeks its

nest, Darkness hast - ens to surround us, Welcome then the hour, the hour of

nest, Darkness hast - ens to sur - round us, Welcome then the hour of

nest, Darkness hast - ens to sur - round us, Welcome then the hour of

nest, Darkness hast - ens to sur - round us, Welcome then the hour of

rest: See be - hind the snow-capt Ri - ghi, Scarce the sunset glow ap-

rest: See be - hind the snow-capt Ri - ghi, Scarce the sunset glow ap-

rest: See be - hind the snow-capt Ri - ghi, Scarce the sunset glow ap-

rest: See be - hind the snow-capt Ri - ghi, Scarce the sunset glow ap-

pears; Toil is o - ver, let us hast - en To the home that love en - dears.

pears; Toil is o - ver, let us hast - en To the home that love en - dears.

pears; Toil is o - ver, let us hast - en To the home that love en - dears.

pears; Toil is o - ver, let us hast - en To the home that love en - dears.

FINALE TO "NO SONG, NO SUPPER."

STORACE.

SOLI. :S:

Let shepherd lads and maids advance, And

:S:

Let shepherd lads and maids advance, And

:S:

Let shepherd lads and maids advance, And

:S:

:S:

neat - ly trim be seen, To-night we'll lead the mer - ry dance In circles o'er the

neat - ly trim be seen, To-night we'll lead the mer - ry dance In circles o'er the

neat - ly trim be seen, To-night we'll lead the mer - ry dance In circles o'er the

CHORUS.

green. Let shepherd lads and maids advance, And neatly trim be seen, To-

green. Let shepherd lads and maids advance, And neatly trim be seen, To-

green. Let shepherd lads and maids advance, And neatly trim be seen, To-

Let shepherd lads and maids advance, And neatly trim be seen, To-

night we'll lead the mer - ry dance In cir - cles o'er the green.

night we'll lead the mer - ry dance In cir - cles o'er the green.

night we'll lead the mer - ry dance In cir - cles o'er the green.

night we'll lead the mer - ry dance In cir - cles o'er the green.

SOLI.

Beyond our hopes, by for - tune crown'd, Here

Beyond our hopes, by for - tune crown'd, Here

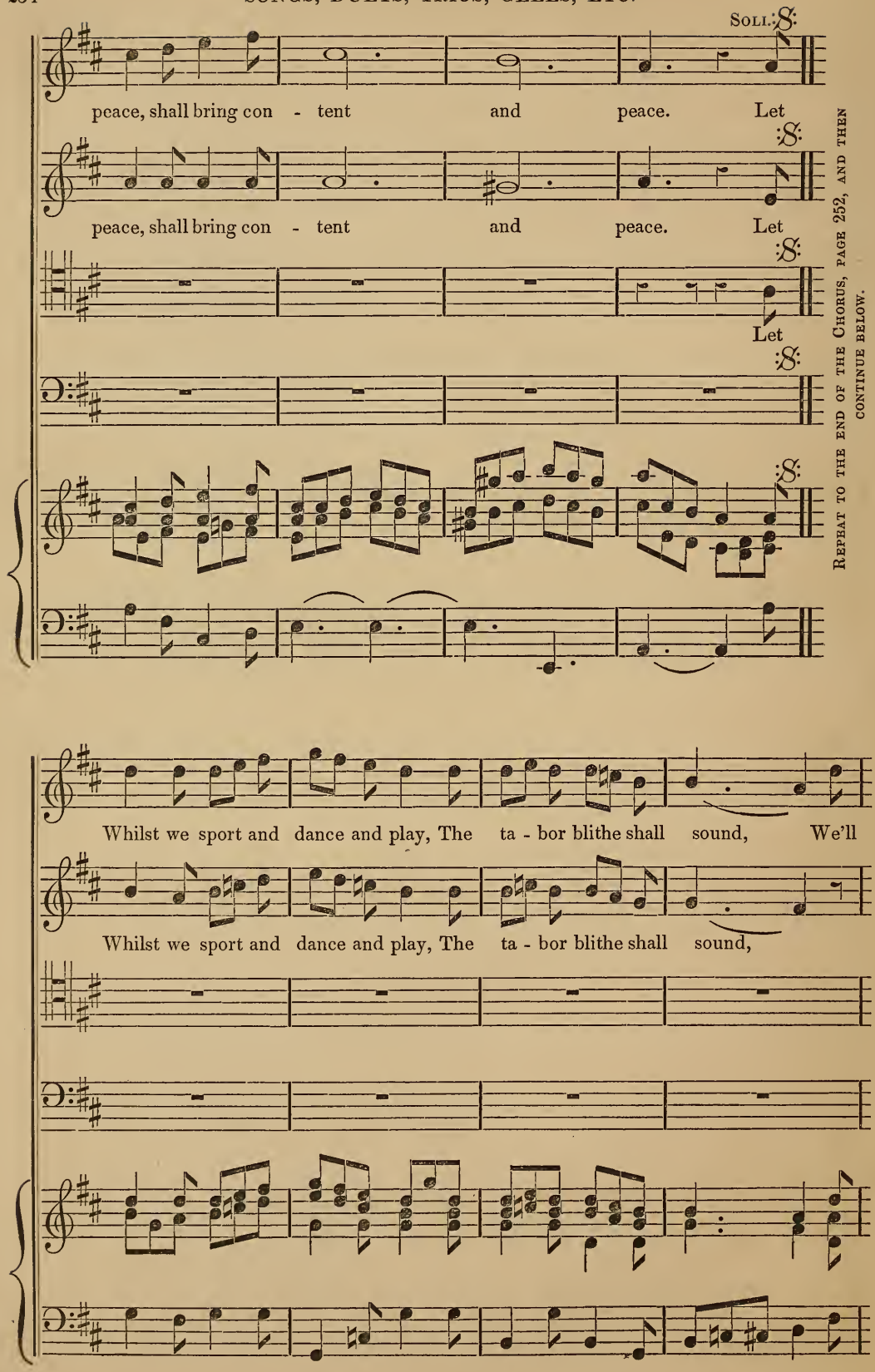
p

all our troubles cease; Each year that takes, that takes its jocund

all our troubles cease; Each year that takes, that takes its jocund

round, Shall bring content, con - tent and

round, Shall bring content, shall bring con - tent - - - - - and

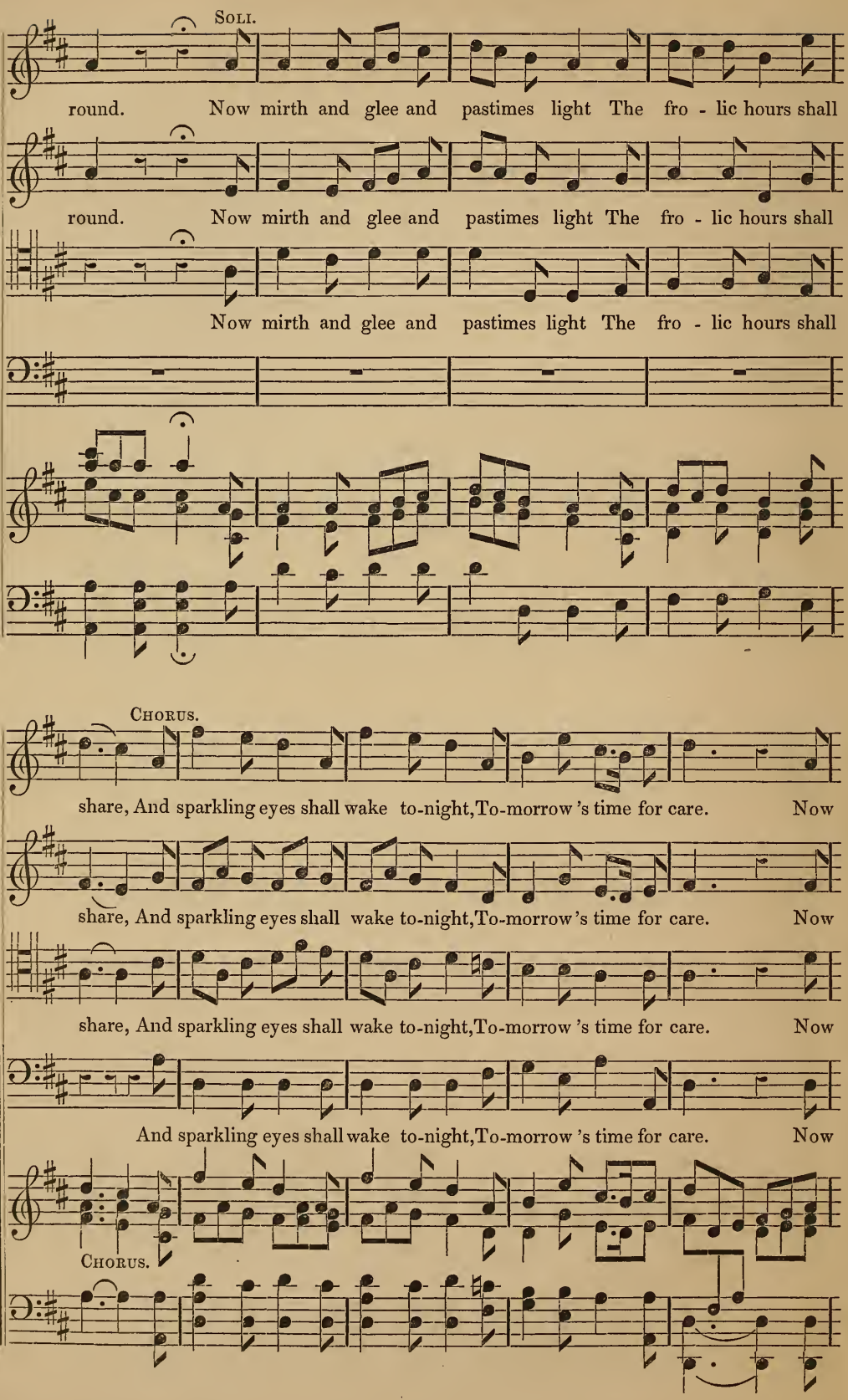

Soll.
peace, shall bring con - tent and peace. Let
peace, shall bring con - tent and peace. Let
Let
Repeat to the end of the Chorus, page 252, and then continue below.
Whilst we sport and dance and play, The ta - bor blithe shall sound, We'll
Whilst we sport and dance and play, The ta - bor blithe shall sound,

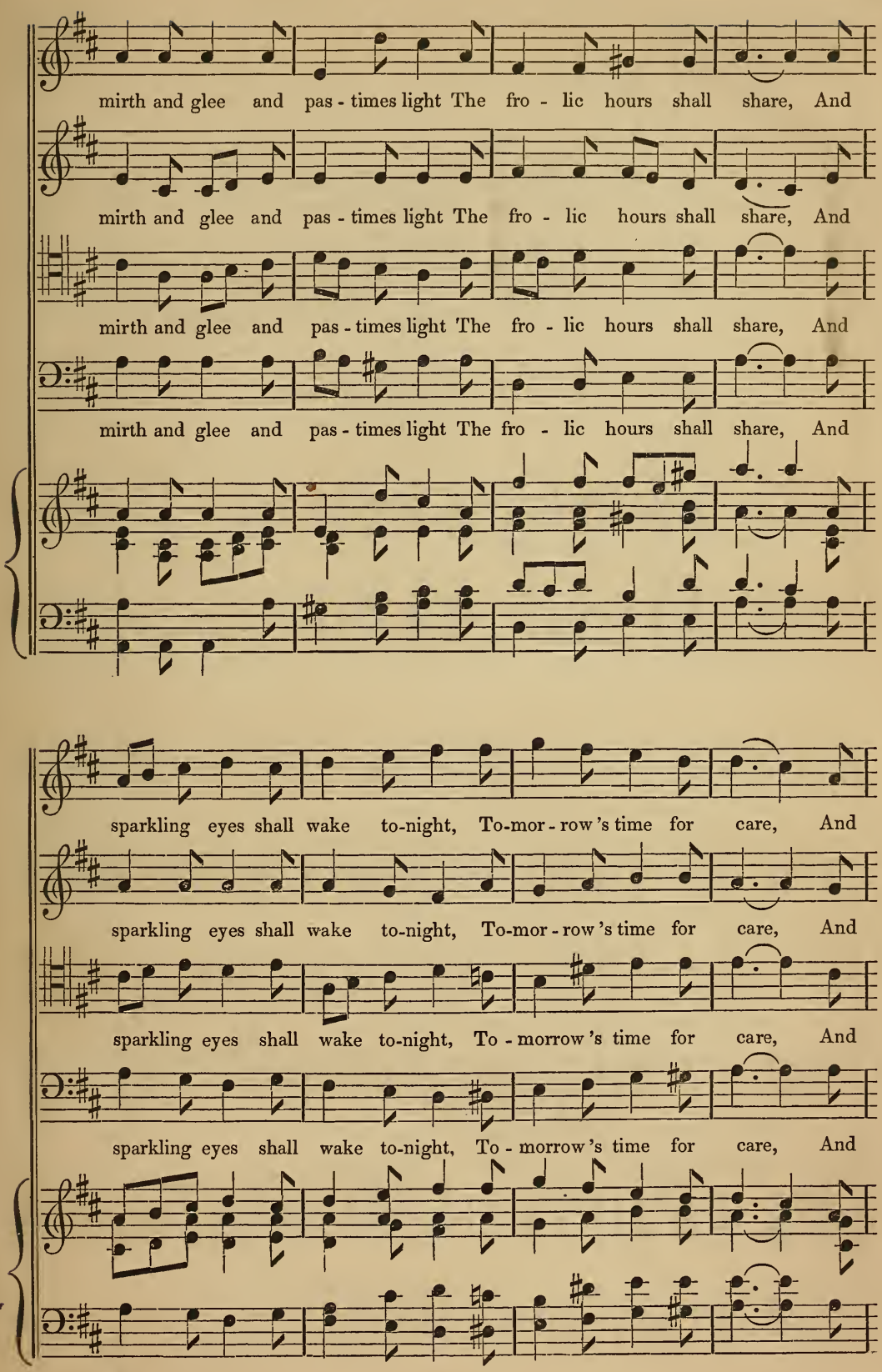
laugh and chant our ca - rols gay, our ca - rols gay, While mer - ry bells ring

and chant, We'll laugh and chant our ca - rols gay, While mer - ry bells ring

round, - ring

round, - ring


Soli.
round. Now mirth and glee and pastimes light The fro - lic hours shall
round. Now mirth and glee and pastimes light The fro - lic hours shall
Now mirth and glee and pastimes light The fro - lic hours shall
Chorus.
share, And sparkling eyes shall wake to-night, To-morrow 's time for care. Now
share, And sparkling eyes shall wake to-night, To-morrow 's time for care. Now
share, And sparkling eyes shall wake to-night, To-morrow 's time for care. Now
And sparkling eyes shall wake to-night, To-morrow 's time for care. Now
Chorus.


mirth and glee and pas - times light The fro - lic hours shall share, And
mirth and glee and pas - times light The fro - lic hours shall share, And
mirth and glee and pas - times light The fro - lic hours shall share, And
mirth and glee and pas - times light The fro - lic hours shall share, And
sparkling eyes shall wake to-night, To-mor - row 's time for care, And
sparkling eyes shall wake to-night, To-mor - row 's time for care, And
sparkling eyes shall wake to-night, To - morrow 's time for care, And
sparkling eyes shall wake to-night, To - morrow 's time for care, And

spark - ling eyes shall wake to-night, To-morrow 's time for care, to -

spark - ling eyes shall wake to-night, To-morrow 's time for care, to -

spark - ling eyes shall wake to-night, To-morrow 's time for care, to -

spark - ling eyes shall wake to-night, To-morrow 's time for care, to -

morrow 's time for care, to-morrow 's time for care.

morrow 's time for care, to-morrow 's time for care.

morrow 's time for care, to-morrow 's time for care.

morrow 's time for care, to-morrow 's time for care.

MADRIGAL, FOR FIVE VOICES.

THOMAS BATESON, Organist of Chester Cathedral. From his First Set, 1604.

p

Sis - ter, awake, close not your eyes, The day her light, the day

p

Sis - ter, awake, close not your eyes, close not your eyes, The day her light dis - clo -

p

The day her light dis - clo -

p

The

cres.

her light dis - clo - ses, And the bright morn - ing doth a - rise, and

cres.

ses, the day her light dis - clo - ses, And the bright morning doth a - rise,

cres.

ses, her light dis - clo - ses, And the bright morn - ing, and the bright morn -

cres.

day her light dis - clo - ses, And the bright morn - ing doth

the bright morn - ing doth a - rise Out of her

doth - - - - a - rise Out of her bed of ro - ses,

ing doth a - rise, doth a - rise Out of her bed of ro - ses,

a - rise, doth a - rise Out of her bed of

bed of ro - ses, out of her bed of ro - ses. *f* See,

out of her bed of ro - ses, her bed of ro - ses. *f* See,

out of her bed of ro - ses. *f* See,

ro - ses, her bed of ro - ses. *f* See,

f See, see,

mf

see the clear sun, the world's bright eye, the world's bright eye, In at our

see the clear sun, the world's bright eye, the world's bright eye,

see, see the clear sun, the world's, the world's bright eye,

mf

see the clear sun, the world's bright eye, In at our

see the clear sun, the world's bright eye,

mf

window peeping, in at our window peep - ing, in at our

mf

In at our window peeping, in at our window peeping,

mf

In at our window peeping, in at our window peeping,

window peep - ing, in at our window

mf

In at our window peep - ing,

cres.

window peeping, peep - ing; Lo, how he blush - eth to e-

cres.

in at our window peep - ing; Lo, how he blusheth to e-

cres.

peep - ing; Lo, how he blush - eth to e-

cres.

peeping, in at our window peeping; Lo, how he blush - eth to e-

cres.

in at our window peep - ing; Lo, how he blush - eth to e-

p

spy Us i - dle girls a sleep - - - - - - - - - - - - - - ing,

p

spy Us i - dle girls a sleep - ing, us i - dle girls a

p

spy Us i - dle girls a sleep - ing, us i - dle

p *dim.*

spy, to e - spy Us i - dle girls a sleeping, us

p *dim.*

spy Us i - dle girls a sleeping, us i - dle girls a sleep -

dim. *f*

us i - dle girls a sleep - ing. Therefore a - wake, make haste, I

dim. *f*

sleep - - - - - - - - - - - - - - - - - ing. Therefore a - wake, make haste, I

dim. *f*

girls a sleep - - - - - - - - ing. Therefore a - wake, make haste, I

f

i - dle girls a sleep - ing. Therefore a - wake, make haste, I

f

- ing. Therefore a - wake, make haste, I

p

say, And let us, without stay - ing, All in our gowns of green so

say, And let us, with - out stay - ing,

p

say, And let us, without stay - ing, All in our gowns of green so

p

say, And let us, without stay - ing, All in our gowns of green so

say, And let us, without stay - ing,

cres.

gay, In - to the park a May - ing, in - to the

In - to the park a May - ing, in - to the park a May -

cres.

gay, In - to the park a May - ing, in - to the

cres.

gay, In - to the park a May - ing, in - to the park a May-

f

park a May - ing, in - to the park a May - ing,

cres. *f*

ing, in - to the park a May - ing, in - to the park a

f

park a May - ing, in - to the park a May - ing, in-

f

ing, in - to the park a Maying, a May - ing, in - to the

cres. *f*

In - to the park a May - ing, in - to the park a May - ing, in-

in - to the park a May - ing, in - to the park a May - ing.

May - ing, in - to the park a May - ing.

to the park a May - ing, a May - - - - - - - - - ing.

park a May - ing, in - to the park a May - ing.

to the park a May - ing, a May - ing.

GLEE, FOR THREE VOICES.

JONATHAN BATTISHILL.

ALTO. Con - sign'd to dust be - neath this stone, In

TENOR. Consign'd to dust be - neath this stone,

BASS. Consign'd to dust be - neath this stone, In

man - hood's prime, is Da - mon laid; Joy - less he

In manhood's prime, is Da - mon laid; Joy - less he

man - hood's prime, is Da - mon laid; Joy - less he

liv'd, but died un - known, In bleak mis - for - tune's

liv'd, but died un - known, In bleak mis - for - tune's

liv'd, but died un - known, In bleak mis - for - tune's

bar - ren shade. Lov'd by the Muse, but lov'd in vain, 'Twas

bar - ren shade. Lov'd by the Muse, but lov'd in vain, 'Twas

bar - ren shade. Lov'd by the Muse, but lov'd in vain, 'Twas

beau - ty drew his ru - in on; He saw young

beau - ty drew his ru - in on; He saw young

beau - ty drew his ru - in on; He saw young

Daph - ne on the plain, He lov'd, be - liev'd, and was un -

Daph - ne on the plain, He lov'd, be - liev'd, and was un -

Daph - ne on the plain, He lov'd, be - liev'd, and was un -

done. Be - neath this stone the youth is laid, O

done. Be - neath this stone the youth is laid,

done. Be - neath this stone the youth is laid,

greet his ash - es with a tear; May Heav'n with

O greet his ash - es with a tear; May

O greet his ash - es with a tear;

bless - ings crown his shade, his shade, may Heav'n crown

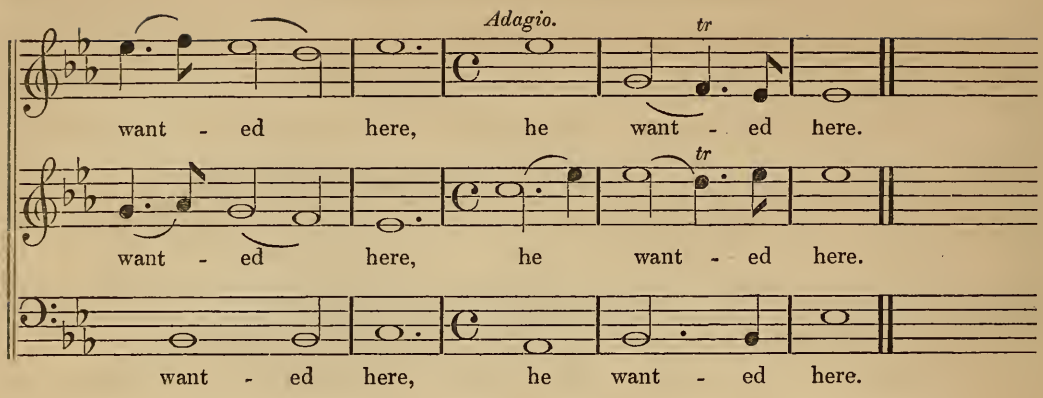
Heav'n with bless - ings crown his shade, crown his

May Heav'n with bless - ings crown, crown

his shade, And grant that peace he

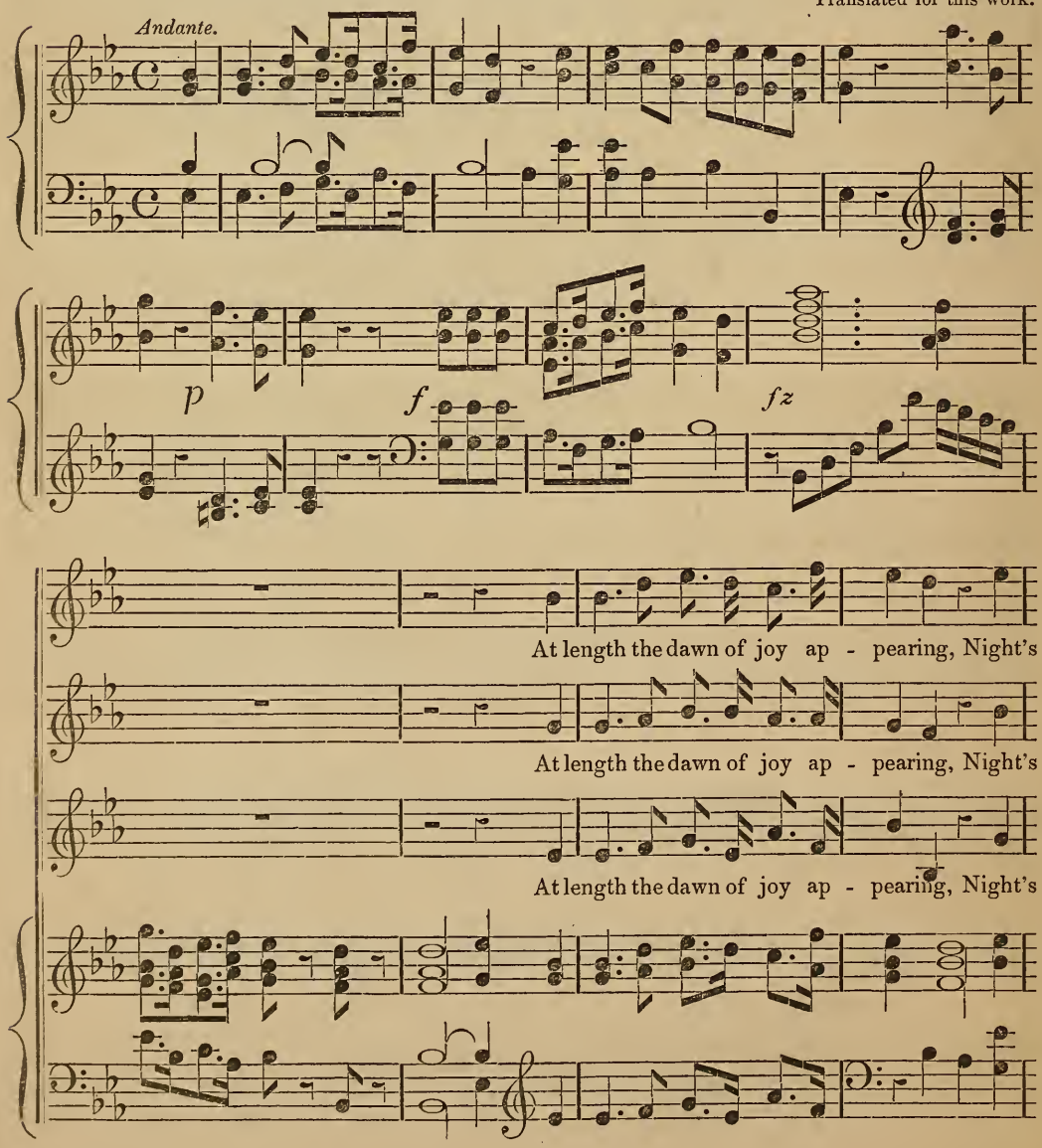
shade, And grant that peace he

his shade, And grant that peace he



TRIO, FROM DIE ZAUBERFLÖTE.

MOZART.
Translated for this work.



envious clouds give way; The mists of doubt and err - or clear - ing, Shall

envious clouds give way; The mists of doubt and err - or clear - ing, Shall

envious clouds give way; The mists of doubt and err - or clear - ing, Shall

yield to bright'ning day. Through Vir - tue's sa - cred paths as-

yield to bright'ning day. Through Vir - tue's sa - cred paths as-

yield to bright - 'ning day. Through Vir - tue's sa - cred paths as-

cend - ing, Truth's steady light our steps be - friend - ing, We

cend - ing, Truth's steady light our steps be - friend - ing, We

cend - ing, Truth's steady light our steps be - friend - ing, We

reach at length the ho - ly shrine, Where all its beams uncloud - ed

reach at length the ho - ly shrine, Where all its beams uncloud - ed

reach at length the ho - ly shrine, Where all its beams uncloud - ed

shine, where all its beams uncloud - ed shine.

shine, where all its beams uncloud - ed shine.

shine, where all its beams uncloud - ed shine.

f p

MADRIGAL, FOR THREE VOICES.

SIMONE MOLINARO.* 1617.

The joy - ous birds, the joy - ous, joy - ous birds, hid

The joy - ous birds, the joy - ous birds, hid

The joy - ous, joy - ous birds, hid

p *f*

un - der greenwood shade, Merri - ly chanted, mer - ri - ly chanted, mer - ri - ly

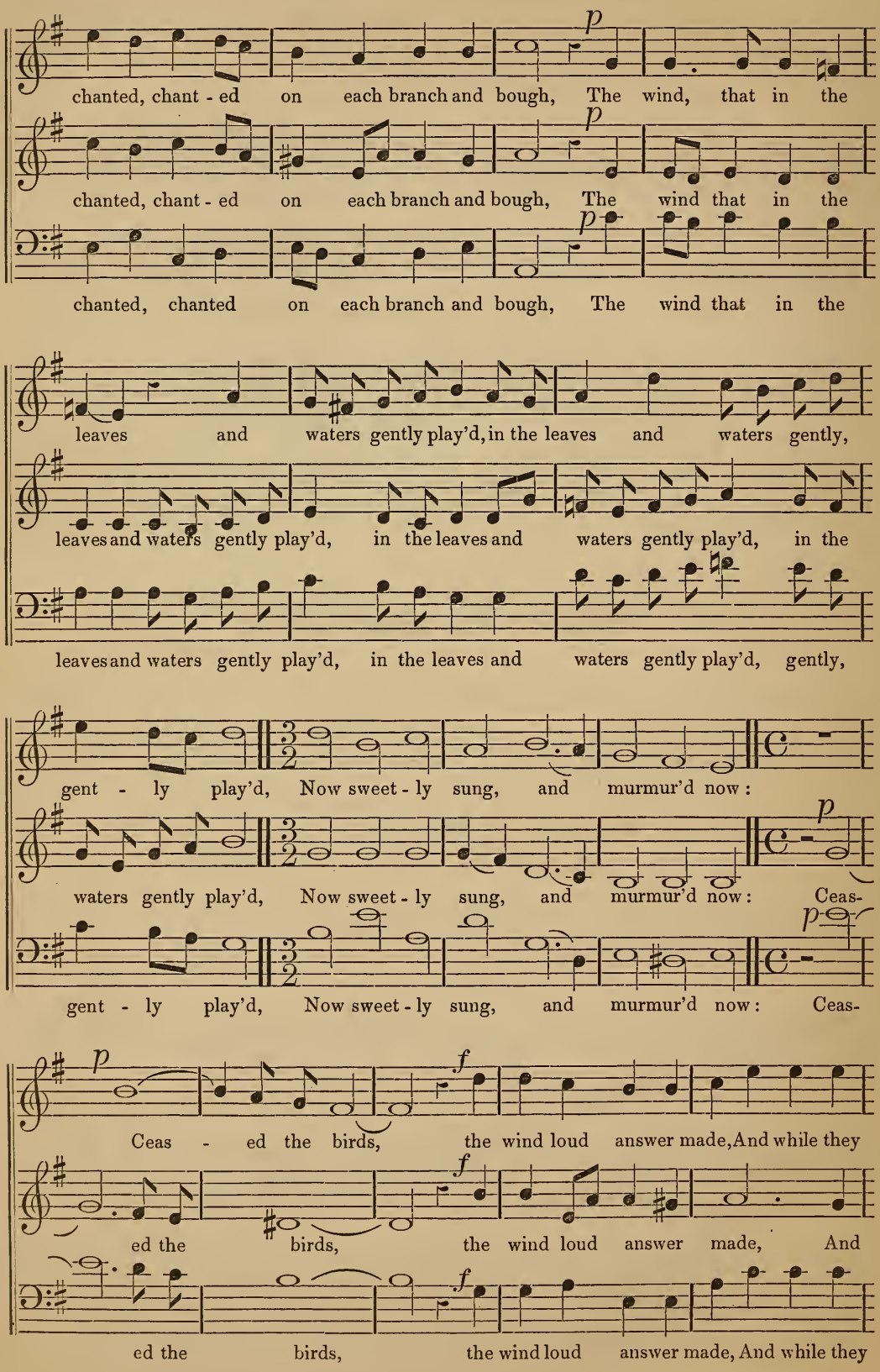
p *f*

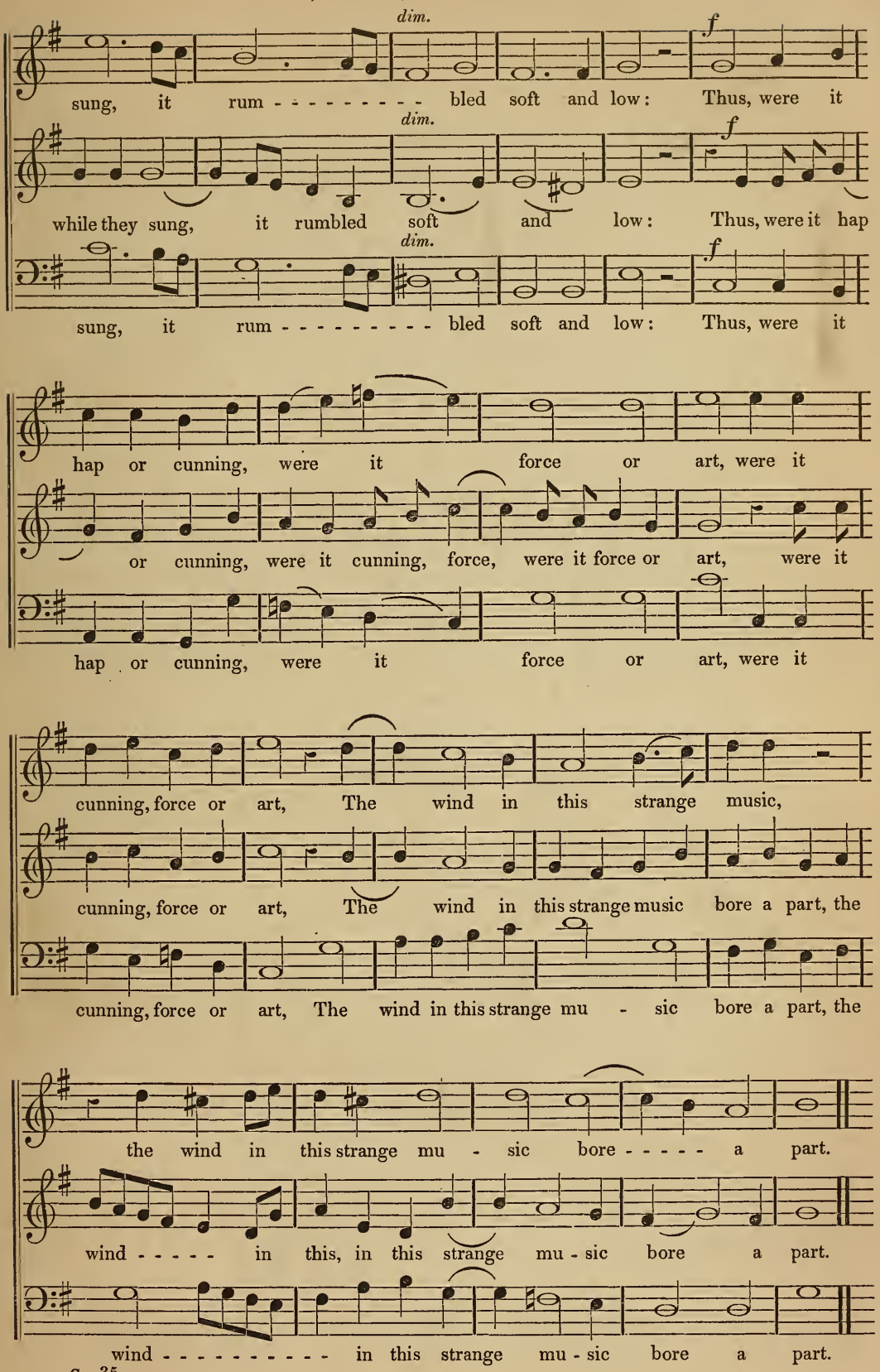
un - der greenwood shade, Merri - ly chanted, mer - ri - ly chanted, mer - ri - ly

f

un - der greenwood shade, Mer - ri - ly, mer - ri - ly

* Molinaro was Maestro di Capella at the Cathedral in Genoa. The original words of this Madrigal (which were also set by Luca Marenzio) are from the "Jerusalem delivered." The above is Fairfax's translation of them.

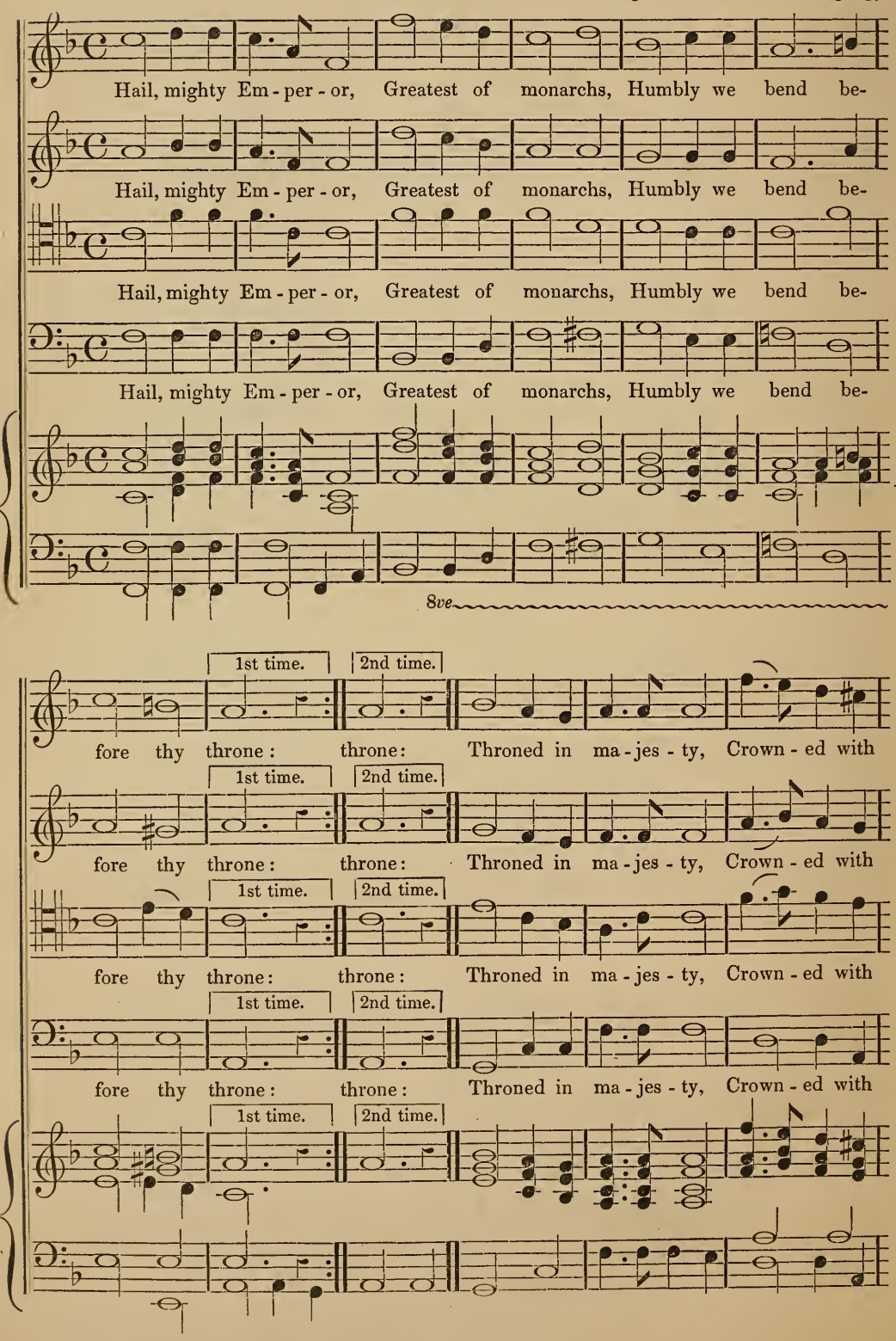

p
chanted, chant - ed on each branch and bough, The wind, that in the
p
chanted, chant - ed on each branch and bough, The wind that in the
p
chanted, chanted on each branch and bough, The wind that in the
leaves and waters gently play'd, in the leaves and waters gently,
leaves and waters gently play'd, in the leaves and waters gently play'd, in the
leaves and waters gently play'd, in the leaves and waters gently play'd, gently,
gent - ly play'd, Now sweet - ly sung, and murmur'd now:
p
waters gently play'd, Now sweet - ly sung, and murmur'd now: Ceas-
p
gent - ly play'd, Now sweet - ly sung, and murmur'd now: Ceas-
p
Ceas - ed the birds, the wind loud answer made, And while they
f
ed the birds, the wind loud answer made, And
f
ed the birds, the wind loud answer made, And while they


dim.
f
sung, it rum - - - - - - - - - bled soft and low: Thus, were it
while they sung, it rumbled soft and low: Thus, were it hap
sung, it rum - - - - - - - - - bled soft and low: Thus, were it
hap or cunning, were it force or art, were it
or cunning, were it cunning, force, were it force or art, were it
hap or cunning, were it force or art, were it
cunning, force or art, The wind in this strange music,
cunning, force or art, The wind in this strange music bore a part, the
cunning, force or art, The wind in this strange mu - sic bore a part, the
the wind in this strange mu - sic bore - - - - - a part.
wind - - - - - in this, in this strange mu - sic bore a part.
wind - - - - - - - - - - in this strange mu - sic bore a part.

THE RUSSIAN NATIONAL SONG

IN PRAISE OF THE CZAR.

Reprinted from the Petersburg copy.



1st time. 2nd time.

glo - ry, Pow'r and do - minion are thine a - lone. - lone.

1st time. 2nd time.

glo - ry, Pow'r and do - minion are thine a - lone. - lone.

1st time. 2nd time.

glo - ry, Pow'r and do mi - nion are thine a - lone. - lone.

1st time. 2nd time.

glo - ry, Pow'r and do - minion are thine a - lone. - lone.

1st time. 2nd time.

Wide as the universe
Thy sway extendeth,
Ocean and land thy dominion own:
Monarch omnipotent,
Thy prostrate children
Bend in submission before thy throne.

GLEE, FOR FOUR VOICES.

ROBERT COOKE.
The poetry by MISS WILLIAMS.

Moderately fast.

ALTO.

No rich - es from his scan - ty store, My lover could im - part;

1ST TENOR.

No riches from his scanty store, could im - part;

2ND TENOR.

No riches from his scanty store, My lover could im - part; He

BASS.

No riches from his scanty store, My lover could im - part; He

He gave a boon I valued

He gave a boon I valued more, I va - lued

gave a boon I valued more, gave a boon I va - lued

gave a boon I va - lued

mf *tr* *cres.*

more, He gave me all his heart, all his heart. No rich - es, no

mf *tr*

more, He gave me all his heart, all his heart. No

mf

more, He gave me all his heart. No riches, no riches, no

mf

more, He gave me all his heart. My lov -

f *fz*

rich - es my lov - er could im - part; He

f *pp* *fz*

rich - es my lov - er could im - part; He gave a boon I valued more, He

f *pp* *fz*

riches my lov - er could im - part; He gave a boon I valued more, He

f *fz*

er could im - part; He

Minor. Faster.

pp

gave me all his heart, all his heart.

gave me all his heart, all his heart. But now, for me, in

gave me all his heart, all - - - - - his heart. But now, for me, in

gave me all his heart, all his heart. But now, for me, in

fz

now, for me, in search of gain,

search of gain, From shore to shore he flies; now, for me, in search of gain,

search of gain, From shore to shore he flies, he flies; now, for me, in search of gain,

search of gain, From shore to shore he flies, he flies; now, for me, in search of gain,

now, for me, in search of gain, now, for me, in search of gain,

From shore to shore he flies; From shore to shore he flies;

in search of gain, From shore to shore he flies; in search of gain, From shore to shore he flies;

in search of gain, From shore to shore he flies; in search of gain, From shore to shore he flies;

Now, for me, in search of gain, From shore to shore he flies; Now, for me, in

Now, in search of - - - - gain, From shore to shore he flies, he flies; Now, for me, in

Now, for me, in search of gain, From shore to shore he flies, he flies; Now, for me, in

Now, for me, in search of gain, Now, for me, in

Major.

search of gain, From shore to shore he flies;

search of gain, From shore to shore he flies; *p* Why

search of gain, From shore to shore he flies; *p* Why - - - - -

search of gain, From shore to shore he flies; *p* Why - - - - - - - - -

p Why wander riches to ob - tain, riches to ob - tain,

wander riches to ob - tain, to ob - tain,

- - - - - wander rich - es to obtain, riches to ob - tain, why

- - - - - wander rich - es to obtain, riches to ob - tain, why

Why wander riches to ob-

Why wander riches to obtain, to ob-

wander riches to ob - tain, why riches to ob-

wan - der rich - es to ob -

tr *cres.*

tain, When love is all I prize? all I prize, all I prize? Why

tr *cres.*

tain, When love is all I prize? all I prize? Why

cres.

tain, When love is all I prize? Why wander, why wander, why

cres.

tain, When love is all I prize? - - - - - - - - - - - - - - - - - -

wan - der, When love is all I prize?

pp

wan - der, When love is all I prize? Why wander riches to ob-

pp

wander, love is all I prize? Why wander riches to ob-

- - - - - - - - - - - - - I prize?

mf *pp*

When love is all I prize? all I prize?

mf *pp*

tain, When love is all I prize? all I prize?

mf *pp*

tain, When love is all I prize? all - - - - I prize?

mf *pp*

CATCH, FOR THREE VOICES.

Allegretto. WEBBE.

1 Ze - phyr, I can tell you where De - lia

2 steal, if you steal with gen - tle pace, if you steal,

3 O mark her roseat hue, her roseat hue, You 'll be trans-

sleeps, I can tell you where De - lia sleeps de-

if you steal with gen - tle pace,

port - ed, you 'll be transport - ed at the view, you 'll be trans-

tr

void of care, where De - lia sleeps de - void of care. If you 2

tr *tr*

She 'll re - tain her slum - b'ring grace. Then 3

port - ed at the view, you 'll be trans - port - ed at the view. 1

GLEE, FOR FOUR VOICES.

GIORDANI.

Poco Andante.

ALTO. Take, oh take those lips a - way, That so sweet - ly

1ST TENOR. Take, oh take those lips a - way, That so sweet - ly, that so sweetly

2ND TENOR. Take those lips a - way, That so sweetly are for - sworn, so sweetly

BASS. Take those lips a - way, That so sweet - ly

are for - sworn, a - way, a - way, that so

are for - sworn, Take, oh take those lips a - way, those lips a - way, That so

are for - sworn, Take, oh take those lips a - way, those lips That so

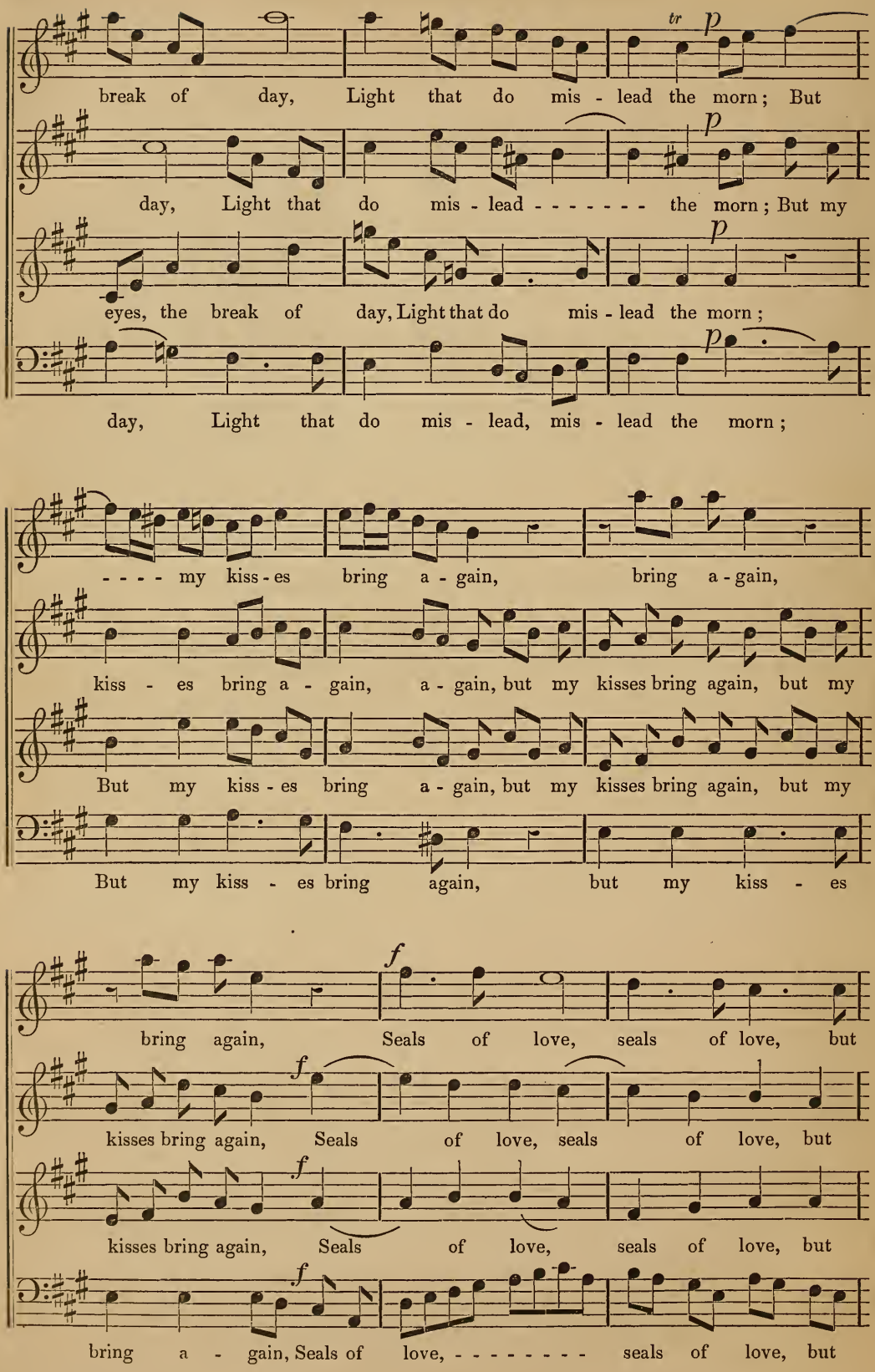
are for - sworn, Take those lips a - way, That so

sweet - ly are for - sworn; And those eyes, the

sweet - ly are for - sworn; And those eyes, the break of

sweet - ly are for - sworn; And those

sweet - ly are for - sworn; And those eyes, the break of


tr p
break of day, Light that do mis - lead the morn; But
p
day, Light that do mis - lead - - - - - - - the morn; But my
p
eyes, the break of day, Light that do mis - lead the morn;
p
day, Light that do mis - lead, mis - lead the morn;
- - - - my kiss - es bring a - gain, bring a - gain,
kiss - es bring a - gain, a - gain, but my kisses bring again, but my
But my kiss - es bring a - gain, but my kisses bring again, but my
But my kiss - es bring again, but my kiss - es
f
bring again, Seals of love, seals of love, but
f
kisses bring again, Seals of love, seals of love, but
f
kisses bring again, Seals of love, seals of love, but
f
bring a - gain, Seals of love, - - - - - - - - seals of love, but

p

seal'd in vain, seals of love, seals of love, but

p

seal'd in vain, seals of love, seals of love, but

p

seal'd in vain, seals of love, seals of love, but

p

seal'd in vain, seals of love - - - - - - - - - seals of love, but

f *tr*

seal'd in vain, but seal'd in vain, seals of love, but seal'd in vain.

f *tr*

seal'd in vain, but seal'd in vain, but seal'd in vain.

f

seal'd in vain, but seal'd in vain, but seal'd in vain.

f

seal'd in vain, seals of love, seals of love, but seal'd in vain.

GLEE, FOR FOUR VOICES.*

JOHN STAFFORD SMITH.

The poetry translated from HOMER by POPE.

Moderately.

ALTO.

While fools their

2ND TENOR. 1ST TENOR.

While fools their time in stormy strife em - ploy, in

BASS.

While fools their time in stor - - - - - - - - my strife em - ploy,

* Gained a prize medal in 1776.

time in stor - my strife em - ploy, in stor - my strife em -

stor - my strife, while fools their time in stor - my strife em -

While fools their time in stor - - - - - - - - - - my strife em-

ploy, Be ours en - gaged in u - nion, peace, and joy:

ploy, Be ours en - gaged in u - nion, peace, and joy:

ploy, Be ours en - gaged in u - nion, peace, and joy:

Be ours en - gaged in u - nion, peace, and joy:

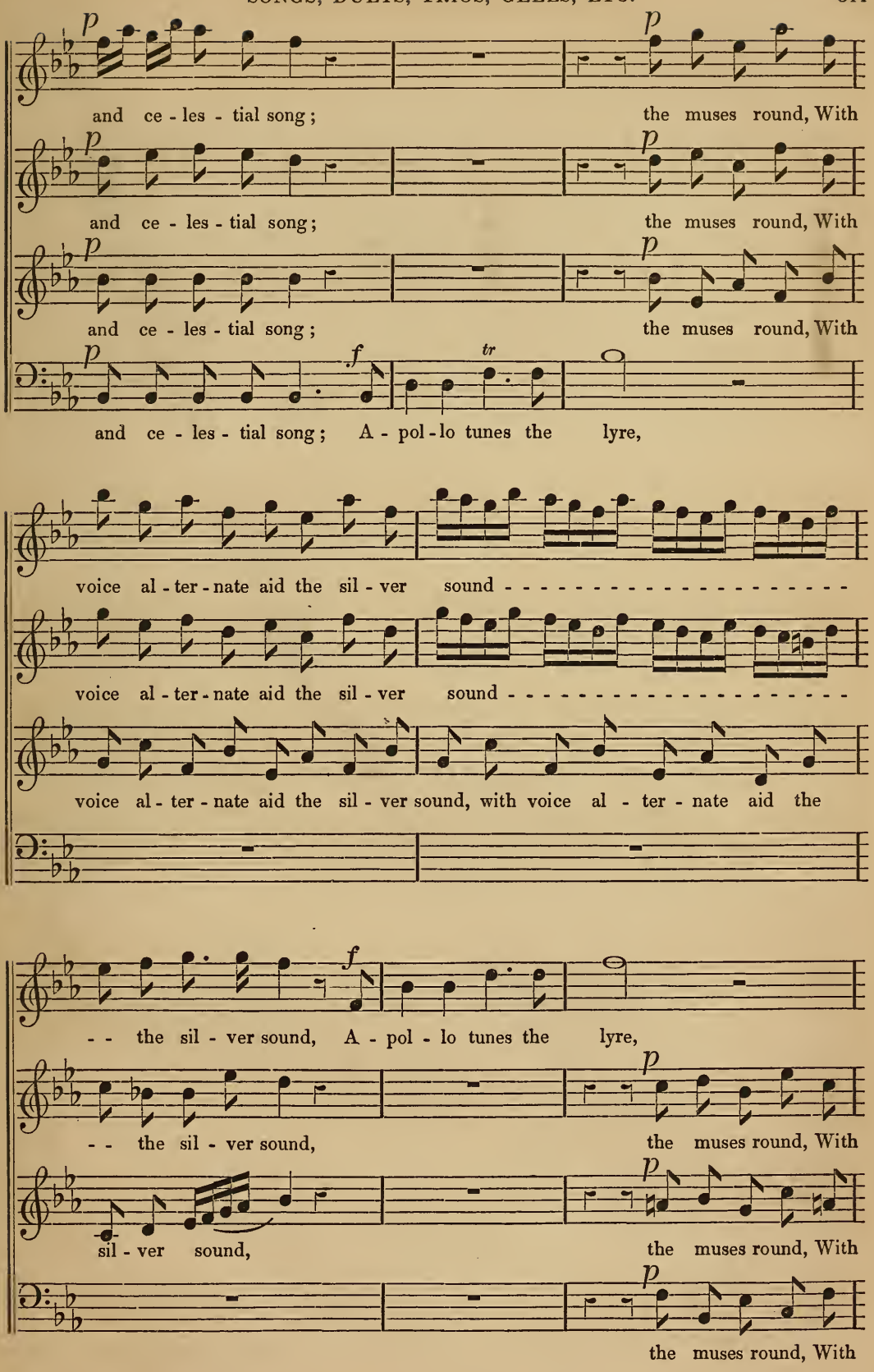
With animation.

Thus the blest gods the ge - nial day prolong, In feasts am - bro - sial

Thus the blest gods the ge - nial day prolong, In feasts am - bro - sial

Thus the blest gods the ge - nial day prolong, In feasts am - bro - sial

Thus the blest gods the ge - nial day prolong, In feasts am - bro - sial


p
and ce - les - tial song; the muses round, With
p
and ce - les - tial song; the muses round, With
p
and ce - les - tial song; the muses round, With
p f tr
and ce - les - tial song; A - pol - lo tunes the lyre,
voice al - ter - nate aid the sil - ver sound -
voice al - ter - nate aid the sil - ver sound -
voice al - ter - nate aid the sil - ver sound, with voice al - ter - nate aid the
f
- - the sil - ver sound, A - pol - lo tunes the lyre,
p
- - the sil - ver sound, the muses round, With
p
sil - ver sound, the muses round, With
p
the muses round, With

voice al - ternate aid the sil - ver sound, -

voice al - ternate aid the sil - ver, sil - ver sound, - - - - - - - -

voice al - ternate aid the sil - ver sound, with voice al - ternate aid the

p

al - ternate, al - ternate

p

- - the sil - ver sound, the sil - ver sound, al - ternate, al - ternate,

p

- - the sil - ver sound, the sil - ver sound, al - ternate, al - ternate, al - ternate

p

silver, sil - ver sound, al - ternate, al - ternate, al - ternate

f

aid the sil - ver sound. Thus the blest gods the ge -

f

aid the sil - ver sound. Thus the blest gods the

f

aid the silver sound. A - pol - lo tunes the lyre, - - - - - - - - - - - - - - - -

f

aid the silver sound. Thus the blest gods the

nial day prolong, In feast am - bro - sial and ce - les - tial song, ce-

genial day prolong, In feast am - bro - sial and ce - les - tial song, ce -

In feast am - bro - sial and ce - les - tial song,

genial day prolong, In feast am - bro - sial and ce - les - tial song,

les - tial song, ce - les - tial song, ce - les - tial

les - tial, ce - les - tial song, ce - les - tial

ce - les - tial, ce - les - tial

ce - les - tial, ce - les - tial

dolce ed espres.

song. Wisely we i - mitate the pow'rs di - vine;

song. Wisely we i - mitate the pow'rs di - vine; Peace at our

song. Wisely we i - mitate the pow'rs di - vine; Peace,

song. Wisely we i - mitate the pow'rs di - vine; Peace,

cres.

Peace at our heart, and pleasure our de - sign.

cres.

heart, peace at our heart, and pleasure our de - sign.

cres.

peace at our heart, and pleasure our de - sign.

cres.

peace at our heart, and pleasure our de - sign.

GLEE, FOR THREE VOICES.

DR. HARRINGTON.

Larghetto.

Be - neath the si - lent ru - ral cell Of in - no - cence and peace,

Be - neath the si - lent ru - ral cell Of in - no - cence and peace,

Be - neath the si - lent ru - ral cell Of in - no - cence and peace,

With sage Re - tire - ment let me dwell, And taste each home - felt bliss.

With sage Re - tire - ment let me dwell, And taste each home - felt bliss.

With sage Re - tire - ment let me dwell, And taste each home - felt bliss.

GLEE, FOR FOUR VOICES.

Dr. Cooke.
The words from "Cymbeline."

Vivace.

Hark, hark, the lark at heav'n's gate sings, hark, hark, the

Hark, hark, the lark at heav'n's gate sings, hark, hark, the

Hark, hark, the lark at heav'n's gate sings, hark, hark, the

Hark, hark, the lark at heav'n's gate sings, hark, hark, the

lark at heav'n's gate sings, And Phœbus 'gins a - rise, His steeds to

lark at heav'n's gate sings, And Phœbus 'gins a - rise, His steeds to

lark at heav'n's gate sings, And Phœbus 'gins a - rise, His steeds to wa - ter at those

lark at heav'n's gate sings, And Phœbus 'gins a - rise, His steeds to wa - ter

wa - ter at those springs, On chalic'd flowers that lies; lies; And winking

water at those springs, On chalic'd flowers that lies; lies;

springs, On cha - lic'd flowers that lies; lies; And winking

at those springs, On chalic'd flowers that lies; lies; And winking

ma - ry-buds be - gin To ope their gold - en eyes, And winking mary-buds be-

And wink - ing mary-buds be - gin To ope, wink - ing mary-buds be-

ma - ry - buds be - gin To ope, be - gin to

ma - ry - buds be - gin To ope, be - gin to

gin To ope their gold - en eyes: With ev - ry thing that pretty is, My

gin To ope their gold - en eyes: My

ope their golden eyes: that pretty is, My

ope their gold - en eyes: My

La - dy sweet, a - rise, my Lady sweet, a - rise, my Lady sweet, a - rise, With

La - dy sweet, a - rise, a - rise, a - rise, With

La - dy sweet, a - rise, a - rise, my Lady sweet, a - rise, With

La - dy sweet, a - rise, a - rise, a - rise, With

ev'-ry thing that pretty is, My La-dy sweet, a-rise, a-rise, a-rise, My

ev'-ry thing that pretty is, My La-dy sweet, a-rise, a-rise, a-rise, My

ev'-ry thing that pretty is, My La-dy sweet, a-rise, a-rise, a-rise, My

ev'-ry thing that pretty is, My La-dy sweet, a-rise, a-rise, a-rise, My

1st time. 2nd time.

La-dy sweet, a-rise! And winking -rise, a-rise!

1st time. 2nd time.

La-dy sweet, a-rise! -rise, a-rise!

1st time. 2nd time.

La-dy sweet, a-rise! And wink-ing -rise, a-rise!

1st time. 2nd time.

La-dy sweet, a-rise! And wink-ing -rise, a-rise!

MADRIGAL, FOR FOUR VOICES.

JOHN BENNETT.
From his "Madrigals to Four Voices. 1599."

Come, shepherds, follow me, Run up apace the moun-tain, run

Come, shep-herds, follow me, Run up apace the

up a - pace the moun -

mountain, run up a - pace the moun - - - - - - - - tain, Come,

Come, shep - herds, fol - low me, Run

Come,

tain, Run up a - pace the moun - tain, run up a -

shep - herds, shep - herds, fol - low me, Run up a -

up apace the mountain, Run up a - pace, a - pace the

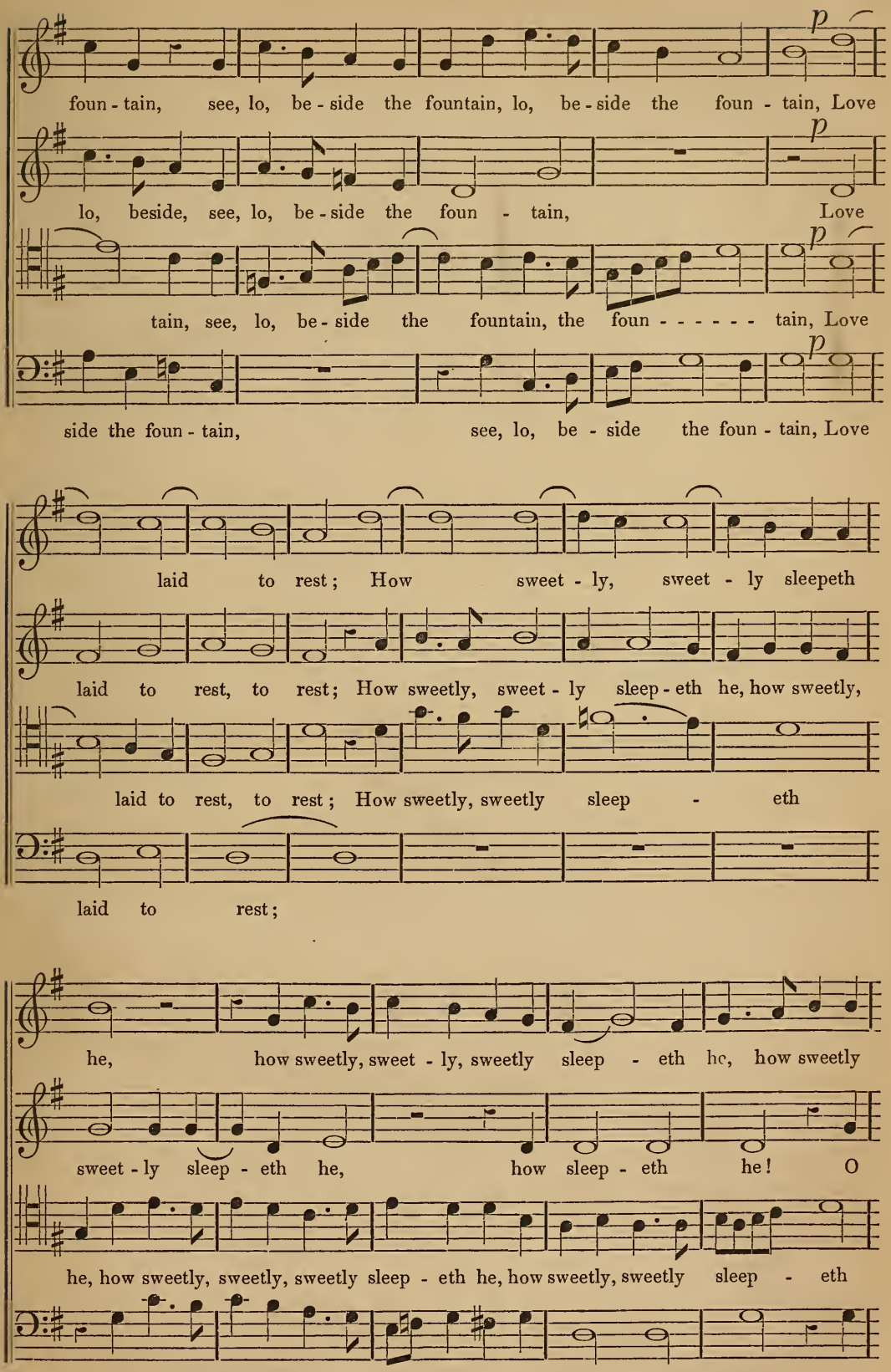
shep - herds, follow me, Run up apace the moun - tain, run up apace, apace the

pace the moun - tain; See, lo, see, lo, see, lo, be - side the

pace the moun - tain; See, lo, see, lo, be - side the fountain,

moun - tain; See, lo, see, lo, be - side the foun -

moun - tain; See, lo, see, lo, see, lo, be -


p
foun - tain, see, lo, be - side the fountain, lo, be - side the foun - tain, Love
p
lo, beside, see, lo, be - side the foun - tain, Love
p
tain, see, lo, be - side the fountain, the foun - - - - - - tain, Love
p
side the foun - tain, see, lo, be - side the foun - tain, Love
laid to rest; How sweet - ly, sweet - ly sleepeth
laid to rest, to rest; How sweetly, sweet - ly sleep - eth he, how sweetly,
laid to rest, to rest; How sweetly, sweetly sleep - eth
laid to rest;
he, how sweetly, sweet - ly, sweetly sleep - eth he, how sweetly
sweet - ly sleep - eth he, how sleep - eth he! O
he, how sweetly, sweetly, sweetly sleep - eth he, how sweetly, sweetly sleep - eth
How sweetly, sweetly, sweetly sleep - eth he, how sleep - eth he! O

cres.

sleepeth he, O take heed, come not nigh him, But haste we

cres.

take heed, O take heed, come not nigh him, But haste we hence and fly

cres.

he, take heed, take heed, come not nigh, But haste we hence and fly him,

cres.

take heed, come not nigh him, come not nigh him, and

hence and fly - him.

him, but haste we hence and fly him.

haste we hence and fly - - - - - - - - him, haste we hence and fly him.

fly, - and fly him.

f

And lovers dance, and lovers dance with glad - ness, with glad -

f

And lovers dance, and lovers dance, lovers dance with glad-

f

And lovers dance, and lovers dance with glad - ness, with

f

And lovers dance, and lovers dance

ness, with glad - ness, with glad - ness, with glad - ness, with glad-

ness, with glad - ness, with glad - ness, with glad - ness, glad-

glad - ness, with glad - ness, with glad - ness, with glad - - - - - - - -

with glad - ness, with glad - ness, with glad - ness, with glad-

p *cres.*

ness; For while Love

p *cres.*

ness; For while Love sleeps, for while Love sleeps, for while Love sleeps is

p *cres.*

ness; For while Love sleeps, for while Love sleeps, for while Love sleeps is

p *cres.*

ness; For while Love sleeps, for while Love sleeps, for while Love sleeps

f

sleeps is truce with care and sad - ness.

f

truce with care and sad - ness, with care and sad - ness.

f

truce with, truce with care, with care and sad - ness.

f

is truce with care and sad - ness.

GLEE, FOR FIVE VOICES.*

SAMUEL WEBBE.

Andante.

How beauteous, how beauteous, how beau - - - - - - -

How beauteous, how beauteous, how beau - - - teous

How beauteous, how beauteous, how beau - teous, how beau - teous

How beauteous, how beauteous, how beau - teous

How beauteous, how beauteous, how beau - teous

- teous is the glow - ing sky, When morn un - veils its beams, - - -

is the glow - ing sky, When

is the glow - ing sky, When morn unveils its

is the glow - ing sky, When morn un - veils

is the glow - ing sky, When morn un - veils its

* This Glee was given by Mr. Webbe to a friend, and is not found in his own published collection.

- - - - - - - when morn unveils its beams, When o'er the moun - tain

morn, when morn unveils its beams, When rising o'er the mountain

beams, when morn un - veils its beams, When rising o'er the moun - tain

un - veils its beams, When rising o'er the moun - tain

beams, when morn unveils, unveils its beams,

tops The sun's bright radiance gleams, the sun's bright ra - diance gleams,

tops The sun's bright radiance gleams, the sun's bright radiance gleams,

tops The sun's bright radiance gleams, the sun's bright radiance gleams,

tops The sun's bright radiance gleams, the sun's bright radiance gleams, When ris - ing

The sun's bright radiance gleams, When

When ris - ing o'er the mountain tops The

When ris - ing o'er the mountain tops The

When ris - ing, ris - ing o'er the mountain tops The

o'er the mountain tops, when ris - ing o'er the mountain tops The sun's

ris - ing, ris - ing o'er the mountain tops The

sun's bright ra - diance gleams, And jo - cund birds on ev' - ry

sun's bright ra - diance gleams, And jocund birds on ev' - ry

sun's bright ra - diance gleams, And jo - cund birds on ev' - ry

bright ra - diance gleams, And jo - cund birds on ev' - ry

sun's bright ra - diance gleams, And jo - cund birds on ev' - ry

spray, Re - joice to wel - come in the day.

spray, Re - joice to wel - come in the day.

spray, Re - joice to wel - come in the day.

spray, Re - joice to wel - come in the day.

spray, Re - joice to wel - come in the day.

MADRIGAL, FOR FOUR VOICES.

Dr. Hutchinson of Dublin, under the assumed name of Francis Ireland.

Moderato.

Re - turn, return, my love - ly maid, my love - ly maid, my

Re - turn, return, my love - ly maid, my love -

Return, re - turn, my love - ly, love - - - - - ly maid, love-

Re - turn, return, my love - ly maid, my

p

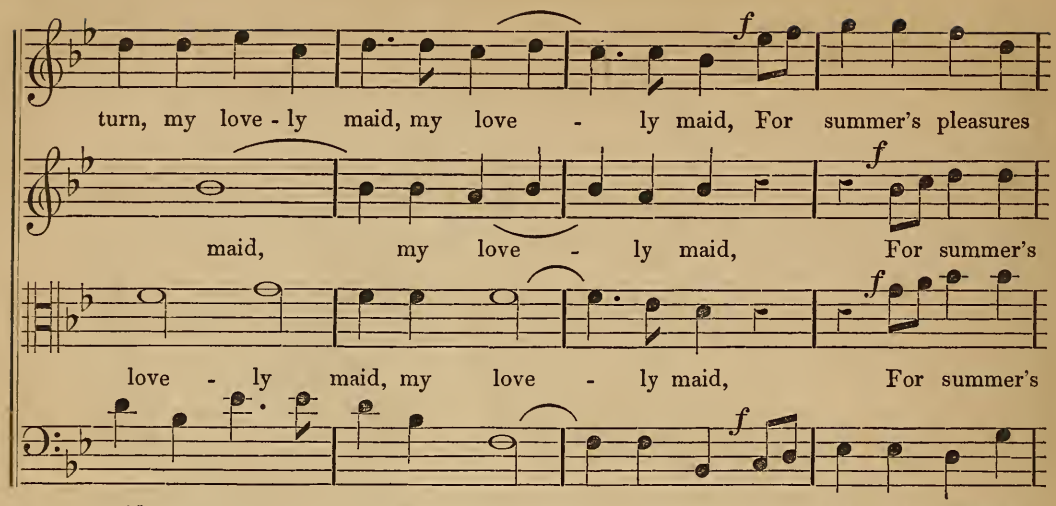
love - ly maid, re - turn, re - turn, re - turn, re-

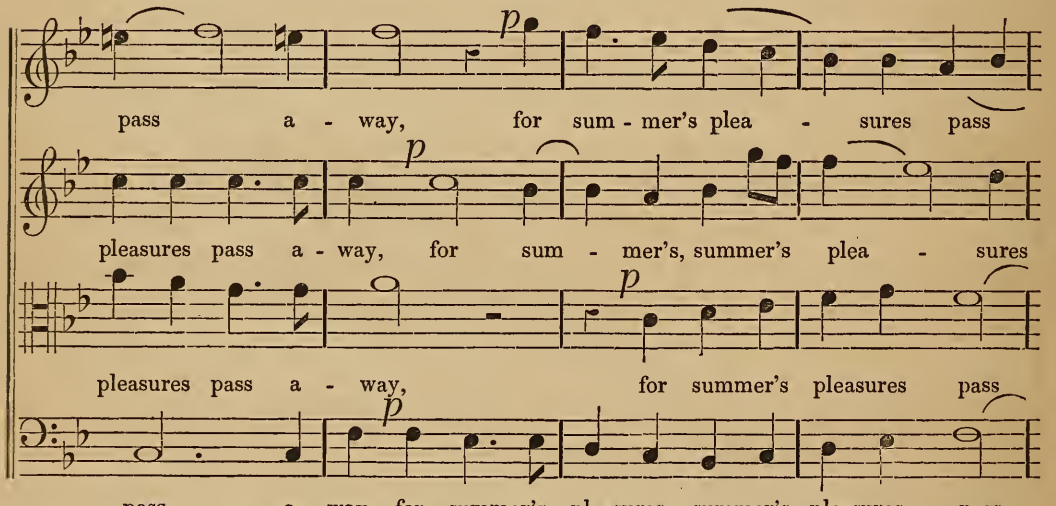
- ly maid, re - turn, re - turn, my love - ly

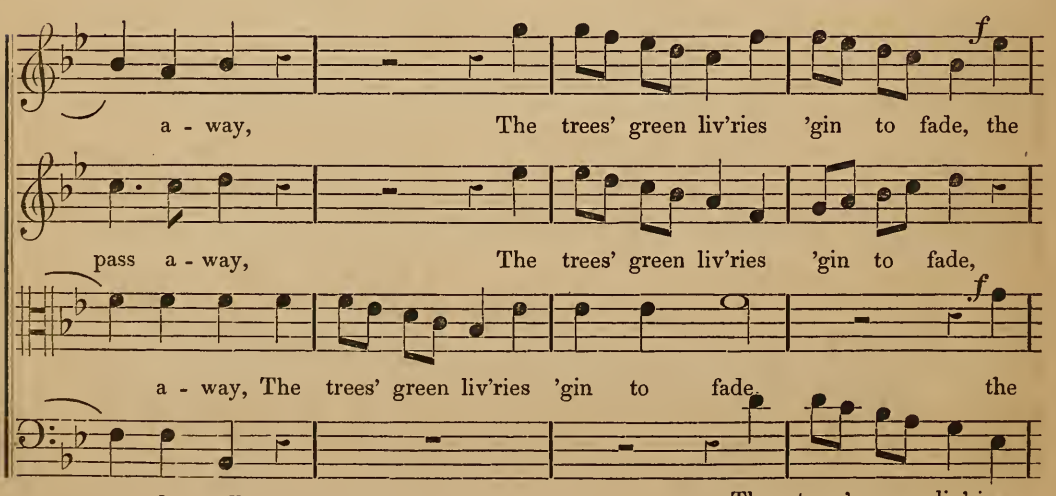
p

ly, love - ly maid, re - turn, re - turn, my love - ly maid, re - turn, my

love - ly maid, re - turn, re - turn, my love - ly


f
turn, my love - ly maid, my love - ly maid, For summer's pleasures
f
maid, my love - ly maid, For summer's
f
love - ly maid, my love - ly maid, For summer's
f
maid, re - turn, re - turn mv love - ly maid, For summer's pleasures


p
pass a - way, for sum - mer's plea - sures pass
p
pleasures pass a - way, for sum - mer's, summer's plea - sures
p
pleasures pass a - way, for summer's pleasures pass
p
pass a - way, for summer's pleasures, summer's pleasures pass


f
a - way, The trees' green liv'ries 'gin to fade, the
pass a - way, The trees' green liv'ries 'gin to fade,
f
a - way, The trees' green liv'ries 'gin to fade, the
a - way, The trees' green liv'ries

trees' green liv'ries 'gin to fade, the trees' green liv' - ries

f

the trees' green liv'ries 'gin to fade, the trees' green liv'ries

trees' green liv'ries 'gin to fade, to fade, the trees' green liv'-

f

'gin to fade, the trees' green liv'ries 'gin to fade, the trees' green liv'ries

p

'gin to fade, And Flo - ra's treasures all de - cay, and

p

'gin to fade, And Flora's trea - sures all de - cay, and Flora's

p

ries 'gin to fade, And Flo - ra's treasures all de-

p

'gin to fade, And Flora's treasures all de-

1st time. 2d time. *f*

Flo - ra's treasures all de - cay. cay. No more at

1st. 2nd. *f*

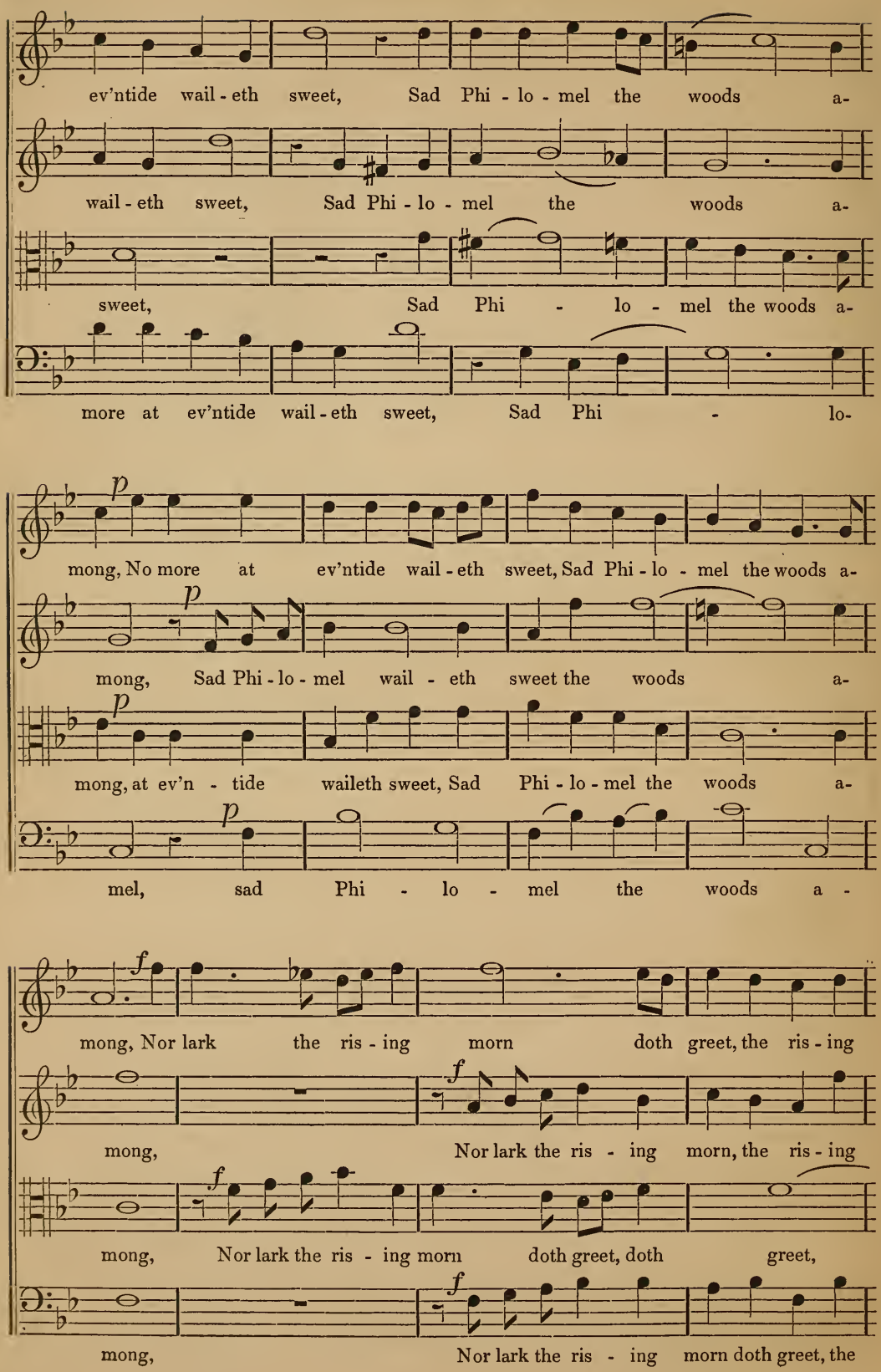
trea - sures all de - cay, all de - cay. cay. No more at ev'ntide

1st. *f* 2nd.

cay, all, all, all de - cay. cay. No more at ev'ntide wail - eth

1st. 2nd. *f*

cay, all, all, all de - cay. cay. No


ev'ntide wail - eth sweet, Sad Phi - lo - mel the woods a-
wail - eth sweet, Sad Phi - lo - mel the woods a-
sweet, Sad Phi - lo - mel the woods a-
more at ev'ntide wail - eth sweet, Sad Phi - lo-
p
mong, No more at ev'ntide wail - eth sweet, Sad Phi - lo - mel the woods a-
p
mong, Sad Phi - lo - mel wail - eth sweet the woods a-
p
mong, at ev'n - tide waileth sweet, Sad Phi - lo - mel the woods a-
p
mel, sad Phi - lo - mel the woods a -
f
mong, Nor lark the ris - ing morn doth greet, the ris - ing
f
mong, Nor lark the ris - ing morn, the ris - ing
f
mong, Nor lark the ris - ing morn doth greet, doth greet,
f
mong, Nor lark the ris - ing morn doth greet, the

morn doth greet, Re - turn, re - turn, my love, re - turn, my love, thou

morn doth greet, Re - turn, re - turn, my love, re - turn, my love, thou stay'st too

Re - turn, re - turn, my love, re - turn, thou

ris - ing morn - - - - - - - - - - - - - - - - - - doth greet,

stay'st too long, *f* Re - turn,

long, Re - turn, re - turn, my love, re - turn, re-

stay'st too long, *f* Re - turn, re - turn, my love, re - turn, thou stay'st too

f Re - turn, re - turn, my love, re - turn, re - turn, thou stay'st too

p 1st time. 2nd time.

my love, thou stay'st too long. long.

1st. *f* 2nd.

turn, my love, - - - - thou stay'st too long. No long.

p 1st. *f* 2nd.

long, my love, thou stay'st too long. No more at long.

1st. 2nd.

long, too long. long.

GLEE, FOR THREE VOICES.

Dr. Callcott.

mez. *p*

Oh! tar - ry, tar - ry, gen - tle tra - vel - ler, gen - tle tra - vel - ler, Oh!

mez. *p*

Oh! tar - ry, tar - ry, gen - tle, gen - tle tra - vel - ler, Oh!

mez.

Oh! tar - ry, tar - ry, gen - tle tra - vel - ler,

più f

tar - ry now at close of day, at close of day, oh! tar - ry now at close of

più f

tar - ry now at close of day, of day, oh! tar - ry now at close of

p *più f*

Oh! tar - ry now at close of day, oh! tar - ry now at close of

f

day, Nor haste to leave these fer - tile vales For lof - ty mountains far a-

f

day, Nor haste to leave these fer - tile vales For lof - ty

day, Nor haste to leave these fer - tile vales

1st time. | *mez.* 2nd time.

way, far a way, for lof - ty mountains far a - way. way. Yon sun that

1st. | *mez.* 2nd.

mountains far a - way, for lof - ty mountains far a - way. way. Yon sun that

f 1st. | *mez.* 2nd.

For lof - ty mountains far a - way. way. Yon sun that

gilds this vil - lage spire, And gai - ly flings his part - ing ray, Say, smiles he

gilds this vil - lage spire, And gai - ly flings his part - ing ray,

gilds this vil - lage spire, And gai - ly flings his part - ing ray,

f

not as sweet - ly o'er Thy na - tive village far a - way? Say, smiles he

f

Say, smiles he

f

Say, smiles he not as sweetly o'er Thy village far a - way? Say, smiles he

Larghetto. mez.

not as sweetly o'er Thy na - tive village far a - way? Ah! waste not

mez.

not as sweetly o'er Thy native village far a - way? Ah! waste not

not as sweetly o'er Thy native village far a - way?

thus thy fleet - ing days In a - lien lands, and paths unknown; For

thus thy fleet - ing days In a - lien lands, and paths unknown; For

mez.

Ah! waste not thus thy days In a - lien lands, and paths unknown; For

hap - pier scenes a - wait thee back, Which boun - teous for - tune

hap - pier scenes a - wait thee back, Which boun - teous for - tune

hap - pier scenes a - wait thee back, Which boun - teous for - tune

f *Tempo 1mo.*

made thine own, which bounteous for - tune made thine own. Re-

f

made thine own, which bounteous for - tune made thine own. Re-

f

made thine own, which bounteous for - tune made thine own.

turn, re - turn then, gen - tle tra - vel - ler, gen - tle tra - vel - ler, Re-

turn, re - turn then, gen - tle, gen - tle, gen - tle tra - vel - ler, Re-

Re - turn, re - turn then, gen - tle tra - vel - ler,

f

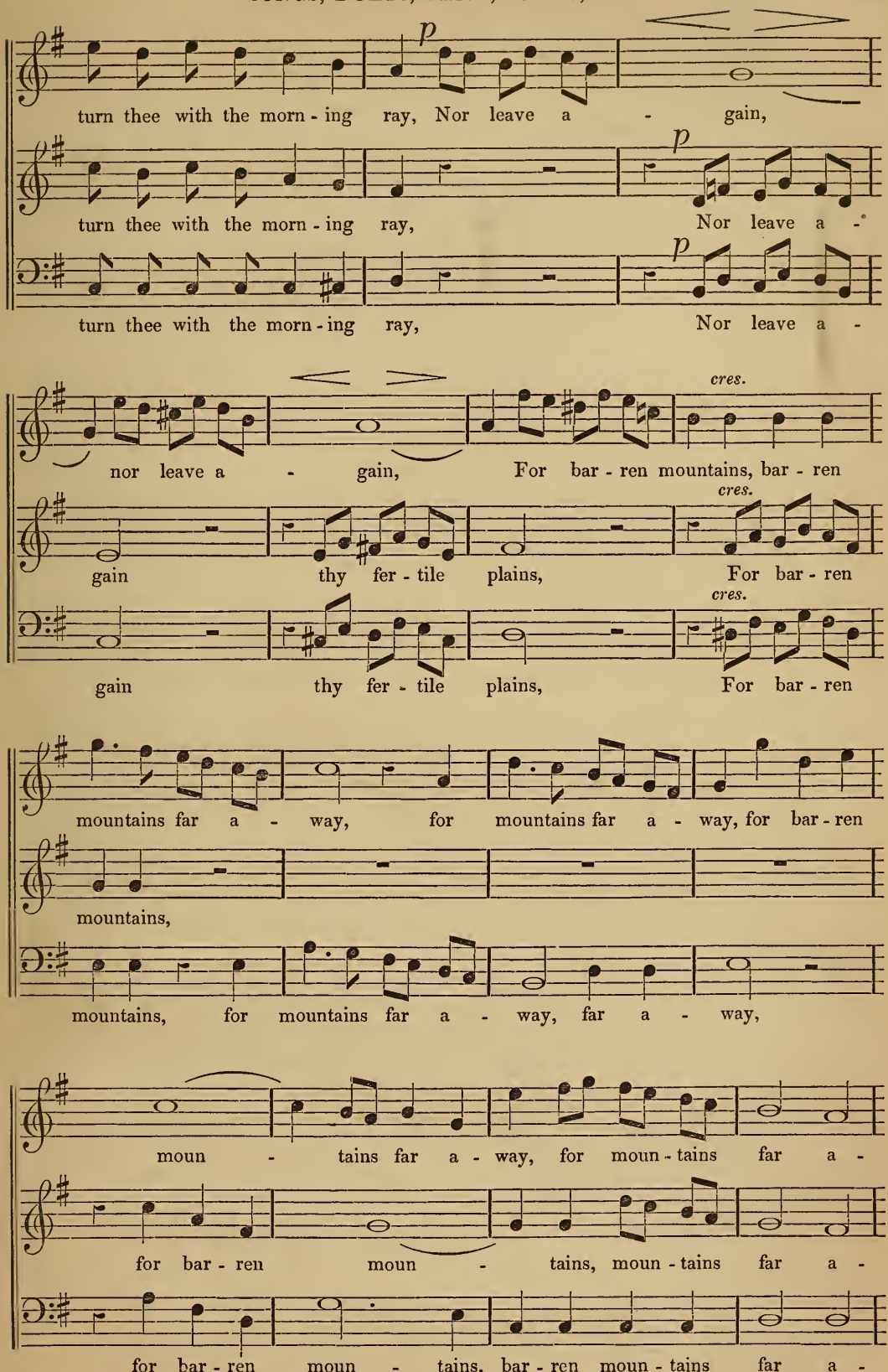
turn thee with the morn - ing ray, with the morn - ing ray, re-

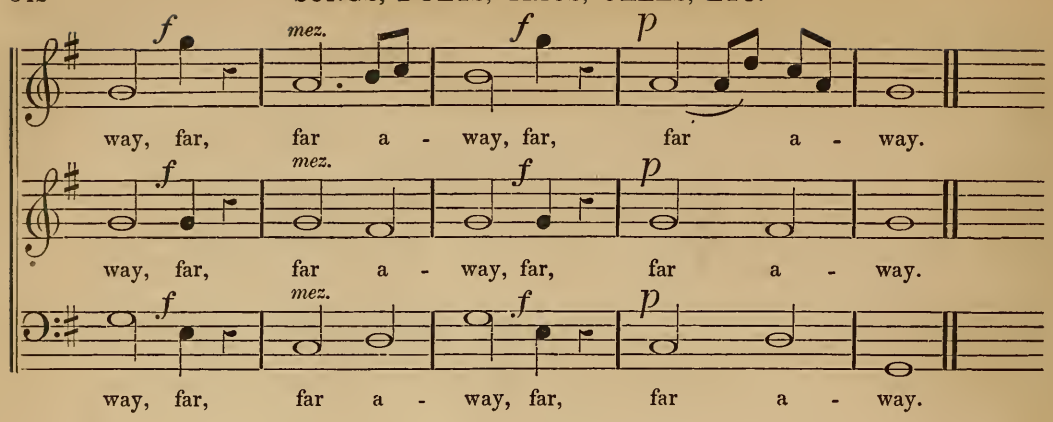
cres.

turn thee with the morn - ing, morn - ing ray, re-

f

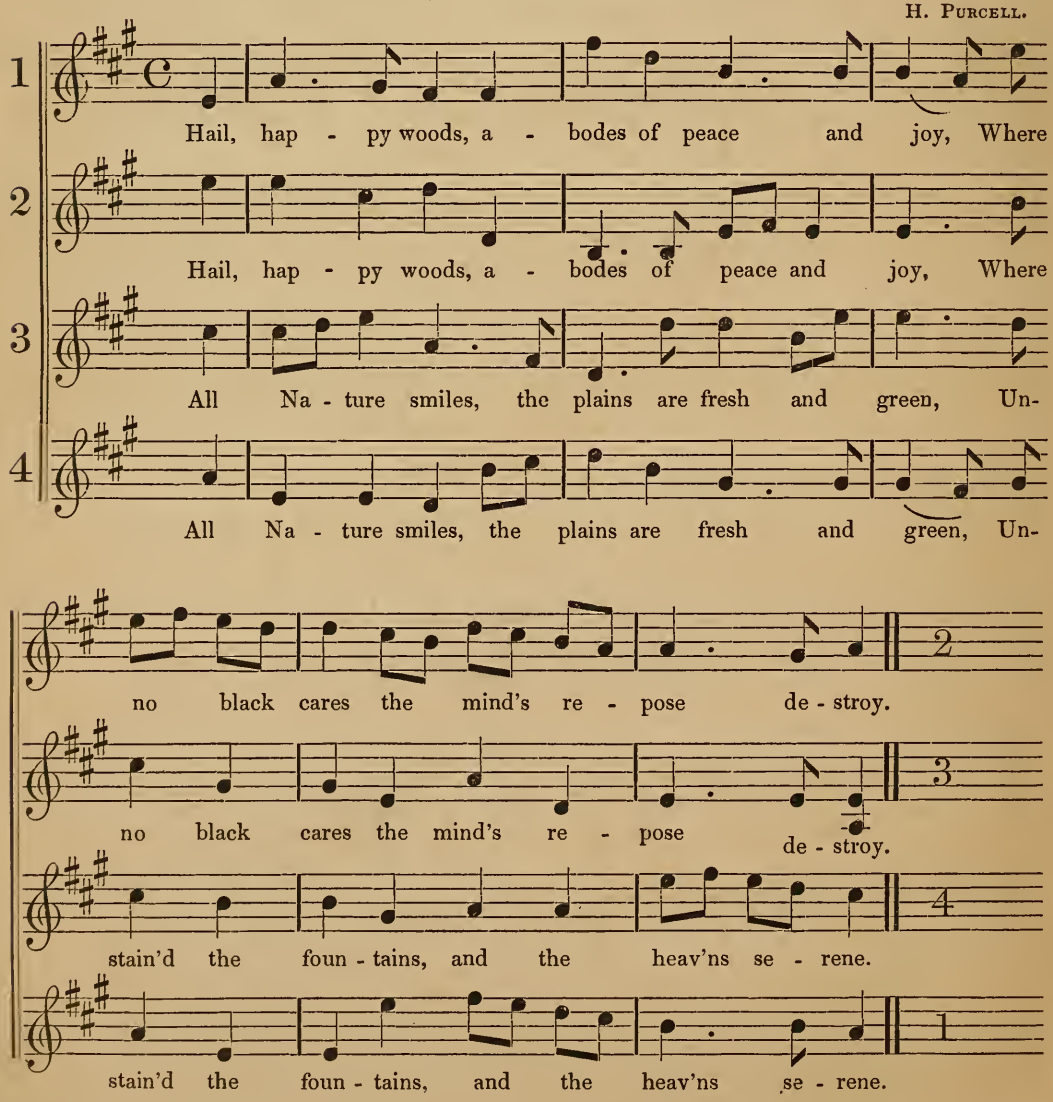
Re - turn thee with the morn - ing ray, re-


p
turn thee with the morn - ing ray, Nor leave a - gain,
p
turn thee with the morn - ing ray, Nor leave a -
p
turn thee with the morn - ing ray, Nor leave a -
nor leave a - gain, For bar - ren mountains, bar - ren
cres.
gain thy fer - tile plains, For bar - ren
cres.
gain thy fer - tile plains, For bar - ren
cres.
mountains far a - way, for mountains far a - way, for bar - ren
mountains,
mountains, for mountains far a - way, far a - way,
moun - tains far a - way, for moun - tains far a -
for bar - ren moun - tains, moun - tains far a -
for bar - ren moun - tains, bar - ren moun - tains far a -



ROUND, FOR FOUR VOICES.

H. Purcell.



TERZETTO.*

G. C. M. Clari. 1743.
Adapted to English words for this Work.

Awake, awake, the morn is breaking, Day - light so brightly A-

dawn - ing, so brightly dawn - ing,

wake, a - wake, the morn is breaking, Day - light so bright - ly dawn- A-

* This composition is from the MS. collection which the late Mr. Greatorex procured in Italy, and is now in the possession of one of the Editors. It has never before been published in England. The accompaniment to the original copy is only a figured bass.

A - wake, awake, the morn is break - ing,

ing, Phœ - bus ap - proacheth, A-

wake, awake, the morn is breaking, Day - light so brightly dawning, Our sloth re-

Phœ - bus ap - proach - eth, Day - light so bright-

wake, awake, the morn is break - ing, Day - light so brightly dawn - ing,

proach - eth, Day-light so bright - ly

ly dawn - ing, Our sloth re - proach - eth:

Our sloth re - proach - - - - - - - - - - eth:

dawn - ing, Our sloth re - proach - eth:

And a - loft how he soars, his ca - rol

And a - loft how he soars, his ca - rol

See where the lark is spring - ing, A-

sing - ing, A - wake, a-

sing - ing, A - wake, a - wake, the morn is breaking, Day -

wake, a - wake, the morn is breaking, Phœ - bus ap-

wake, the morn is breaking, See where the lark is springing,

light so brightly dawning, brightly dawn - ing, See where the lark is

proach - eth, Phœ - bus ap - proach -

his ca - rol sing - ing, And a - loft how he soars,

spring - ing, his ca - rol sing - ing,

eth: See where the lark is springing, And a - loft how he

and a - loft how he soars, he soars, his ca - rol sing-

And a - loft how he soars, he soars, his ca - rol sing-

soars, and a - loft how he soars, he soars, his ca - rol sing-

ing, his ca - rol sing - ing, his ca - rol sing - ing.

ing, his ca - rol sing - ing, his ca - rol sing - ing.

ing, his ca - rol sing - ing, his ca - rol sing - ing.

ROUND, FOR THREE VOICES.

The words by Mr. Tickell.
Edward Taylor, Gres. Prof. Mus.

1 Hail humble shades, where peace and vir - tue dwell; Thou noisy

2 Hail humble shades, where peace and vir - tue dwell;

3 Hail, hail humble shades, where peace and vir - tue dwell;

town, thou noi - sy town and faithless, faithless court, fare-

Thou noi - sy town and faith - less court, fare-

Thou noi - sy town and faith - less court, fare-

well; Fare - - - - - - - - - well am - bition, once my dar - ling

well; Fare - well, fare - well am - bition, once my

well; Fare - well, fare - well am - bition, once my dar - ling

aim, The thirst of lu - cre and the charm of

dar - ling aim, The thirst of lu - cre, the charm of

aim, The thirst of lu - cre, the charm of

fame, the thirst of lu - cre and the charm of fame.

fame, the thirst of lu - cre and the charm of fame.

fame, the thirst of lu - cre and the charm of fame.

GLEE, FOR THREE VOICES.

WILLIAM SHIELD. 1809.
The words by the REV. ROBERT ELLIOT.

Affettuoso.

Should your ta - ble with plen - ty be crown'd, And pover - ty sue at your

Should your ta - ble with plen - ty be crown'd, And pover - ty sue at your

Should your ta - ble with plen - ty be crown'd, And pover - ty sue at your

più lento.

door, Let your bounty re - ply to the sound, Oh, re - member, oh, re - member the

door, Let your bounty re - ply to the sound, Oh, re - member, oh, re - member the

door, Let your bounty re - ply to the sound, Oh, re - member, oh, re - member the

wants of the poor. Should the bless - ing of health be your share, And dis-

wants of the poor. Should the blessing of health be your share, And dis-

wants of the poor. Should the blessing of health be your share, And dis-

ease your as - sist - ance im - plore, Let compassion the cordial pre - pare, Oh, re-

ease your as - sistance im - plore, Let compassion the cordial pre - pare, Oh, re-

ease your as - sist - ance im - plore, Let compassion the cordial pre - pare, Oh, re-

Slower.

member, oh, re - member the wants of the poor. Should Re - li - gion, ex-

member, oh, re - member the wants of the poor. Should Re - li - gion, ex-

member, oh, re - member the wants of the poor. Should Re - li - gion, ex-

alt - ing your views, In - cite you her truths to ex - plore, Let Knowledge her

alt - ing your views, In - cite you her truths to ex - plore, Let Knowledge her

alt - ing your views, In - cite you her truths to ex - plore, Let Knowledge her

treasures dif - fuse, Oh, re - member, oh, re - member the wants of the poor.

treasures dif - fuse, Oh, re - member, oh, re - member the wants of the poor.

treasures dif - fuse, Oh, re - member, oh, re - member the wants of the poor.

Thus com - plet - ing your la - bours of love, When your spi - rit to

Thus com - plet - ing your la - bours of love, When your spi - rit to

Thus com - plet - ing your la - bours of love, When your spi - rit to

Expressive.

hea - ven shall soar, The blest shall re - ceive you a - bove, For re-

hea - ven shall soar, The blest shall re - ceive you a - bove, For re-

hea - ven shall soar, The blest shall re - ceive you a - bove, For re-

Adagio.

memb'ring, for re - memb'ring the wants of the poor.

memb'ring, for re - memb'ring the wants of the poor.

memb'ring, for re - memb'ring the wants of the poor.

MADRIGAL, FOR FIVE VOICES.

THOMAS LINLEY.
The words by COWLEY.

Moderato.

Let me, careless and unthoughtful ly - ing,

p

Let me, care - less and unthoughtful ly - ing, Hear the soft

p

Let me, careless and unthoughtful ly - ing, Hear the soft winds above me

p

Let me, careless and unthought - ful ly - ing, Hear, hear the soft

Let me, care - less and unthoughtful ly - ing,

p

Hear the soft winds, hear the soft winds, hear the soft winds a - bove me

winds, hear the soft winds above me flying, hear, hear, hear the soft

fly - ing, hear, hear the soft winds, hear, hear the soft winds, hear,

winds, hear the soft winds, hear the soft winds above me fly - ing, hear

p

Hear, hear

f

fly - ing, With all their wanton boughs', with all their wanton, wanton

f

winds, hear, hear, hear, hear the soft winds, With all their wan - ton

f

hear, hear the soft winds, the soft winds, With all their wan - ton

f

hear, hear, hear, hear the soft winds, With all, with all their wanton, wan - ton

f

the soft winds, hear the soft winds, With all, with all their wanton, wan - ton

p

boughs' dis - pute, And the more tune - ful birds re - ply - ing,

p

boughs' dis - pute, And the more tuneful birds re-

p

boughs' dis - pute, And the more tuneful birds re - ply - ing, the more

p

boughs' dis - pute, And the more

boughs' dis - pute,

Sostenute.

and the more tuneful birds, more tuneful birds re - plying, Till my De - lia

Sostenute.

plying, the more tune - ful birds re - plying, Till my

p

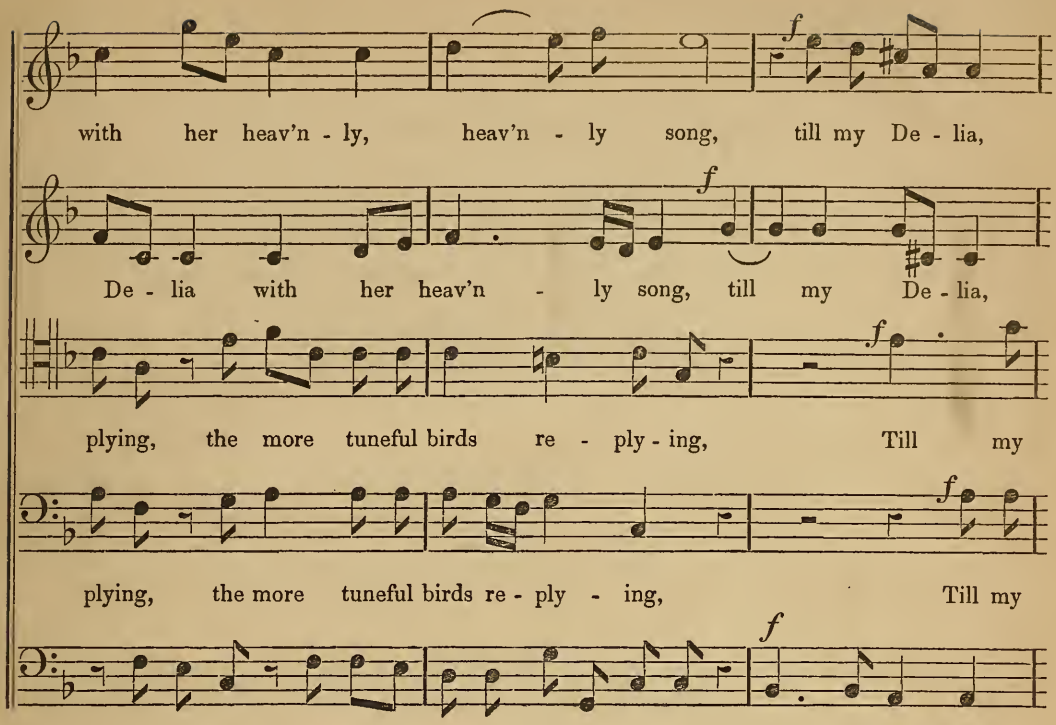
tuneful birds, more tuneful birds, more tuneful birds replying, re - plying, replying, re-

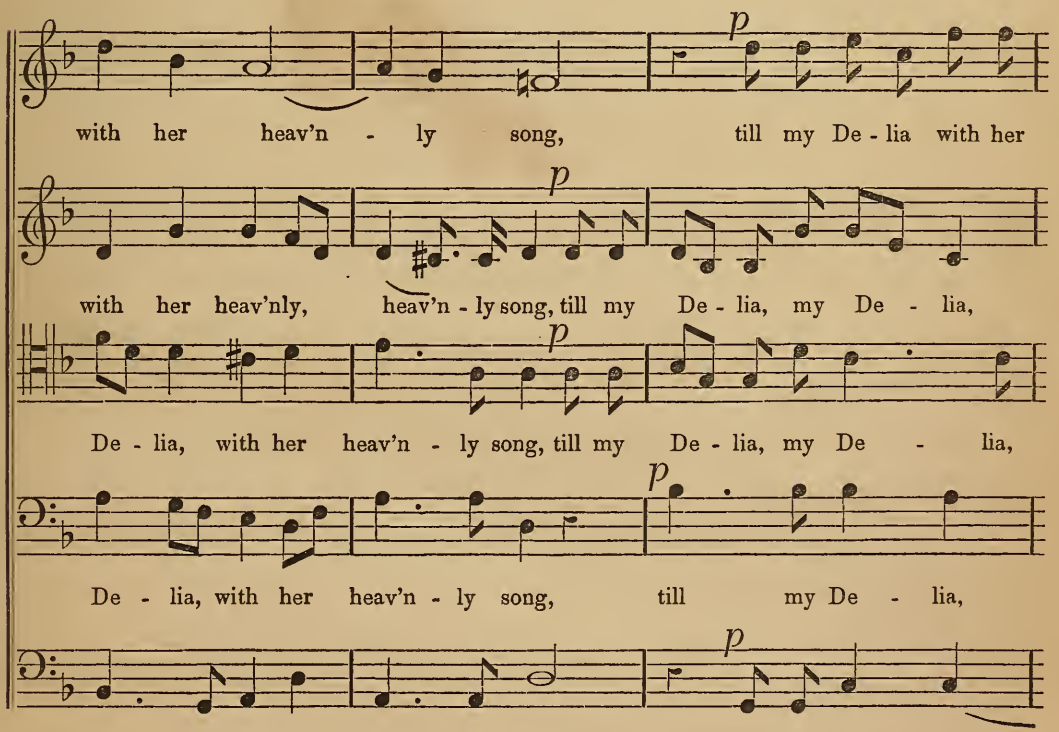
p

tuneful birds, more tune - ful, tuneful birds re - ply - ing, re - plying, re - plying, re-

p *p*

And the more tuneful birds re - plying, re - plying, re - plying,


f
with her heav'n - ly, heav'n - ly song, till my De - lia,
f
De - lia with her heav'n - ly song, till my De - lia,
f
plying, the more tuneful birds re - ply - ing, Till my
f
plying, the more tuneful birds re - ply - ing, Till my
f
re - plying, the more tuneful birds re - plying, Till my De - lia,


p
with her heav'n - ly song, till my De - lia with her
p
with her heav'nly, heav'n - ly song, till my De - lia, my De - lia,
p
De - lia, with her heav'n - ly song, till my De - lia, my De - lia,
p
De - lia, with her heav'n - ly song, till my De - lia,
p
with her heav'nly, heav'n - ly song, till my De - lia,

mez. *f*

heav'n - ly, heav'n - ly song, with her heav'n - ly

till my De - lia with her heav'nly, heav'n - ly

mez. *f*

with her heav'nly song, Si - lence the wanton

mez. *f*

with her heav'nly song, Silence the wanton boughs and birds that sing a-

with her heav'nly, heav'n - ly song,

song, with her heav'n - ly song,

f *cres.*

song, Si - lence the wanton boughs and birds that sing a-

cres.

boughs and birds that sing a - mong, the birds that sing a - mong, With her

cres.

mong, With her heav'n - ly song, with her

f *cres.*

Si - lence the wanton birds, si - lence the wanton

f *p* *pp*

Si - lence the wan - ton boughs and birds that sing a - mong, si - lence,

f *p* *pp*

mong, the wan - ton boughs and birds that sing a - mong, si - lence,

pp

heav'n - ly, heav'n - ly song, Si-

p *pp*

heav'n - ly song, Si - lence, si-

f *p*

boughs and birds that sing a - mong, the wan - ton boughs,

f *p*

si - lence the wanton boughs and birds that sing a - mong, with her

f *p*

si - lence the wanton boughs and birds that sing a - mong, with her

f

lence the wanton boughs and birds that sing a - mong,

f *p*

lence the wanton boughs and birds that sing a - mong, si - lence,

f *p*

si - lence the wanton boughs and birds that sing a - mong, si - lence,

heav'n - ly song, with her heav'n - ly

heav'nly, heav'n - ly song, Si - lence the wanton

p

si - lence the wanton boughs and birds that sing a - mong, and birds that sing a-

si - lence the wanton boughs, with her heav'n - ly

si - lence, si - lence the wanton boughs,

f *p*

song, Si - lence the wanton boughs and birds that sing a-

cres. *f* *p*

boughs and birds that sing a - mong, the wanton boughs and birds that sing a-

cres. *dim.*

mong, with her heav'n - ly, heav'n - ly

cres. *dim.*

song, with her heav'n - ly song, Si -

cres. *dim.* *p*

si - lence the wanton boughs and birds that sing among, the wanton

dim. *f* *tr*

mong, silence, silence the wanton boughs and birds that sing a - mong.

dim. *f*

mong, silence, silence the wanton boughs and birds that sing a - mong.

f

song, silence the wanton boughs and birds that sing a - mong.

p *f* *tr*

lence, si - lence the wanton boughs and birds that sing a - mong.

f

boughs, silence the wanton boughs and birds that sing a - mong.

THREE PART SONG.

Dr. Rogers,
Organist of Magdalen College, Oxford. 1670.

Repeat in Chorus.

Alto.

Come, come, all no - ble souls, who, skill'd in mu - sic's art, Do join in

Tenor.

Come, come, all no - ble souls, who, skill'd in mu - sic's art, Do join in

Bass.

Come, come, all no - ble souls, who, skill'd in mu - sic's art, Do join in

this so - ci - e - ty, to bear a part: For in this pleasant grove we'll sit, we'll

this so - ci - e - ty, to bear a part: For in this pleasant grove we'll sit, we'll

this so - ci - e - ty, to bear a part: For in this pleasant grove we'll sit, we'll

drink and sing, And im - i - tate those cheerful birds now in the spring.

drink and sing, And im - i - tate those cheerful birds now in the spring.

drink and sing, And im - i - tate those cheerful birds now in the spring.

Brisk.

The Mus - es nine shall know, and all most plain - ly see,

The Mus - es nine shall know, and all most plain - ly see,

The Mus - es nine shall know, and all most plain - ly see,

Our off'- ring at their shrine is love and har - mo - ny.

Our off'- ring at their shrine is love and har - mo - ny.

Our off'- ring at their shrine is love and har - mo - ny.

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